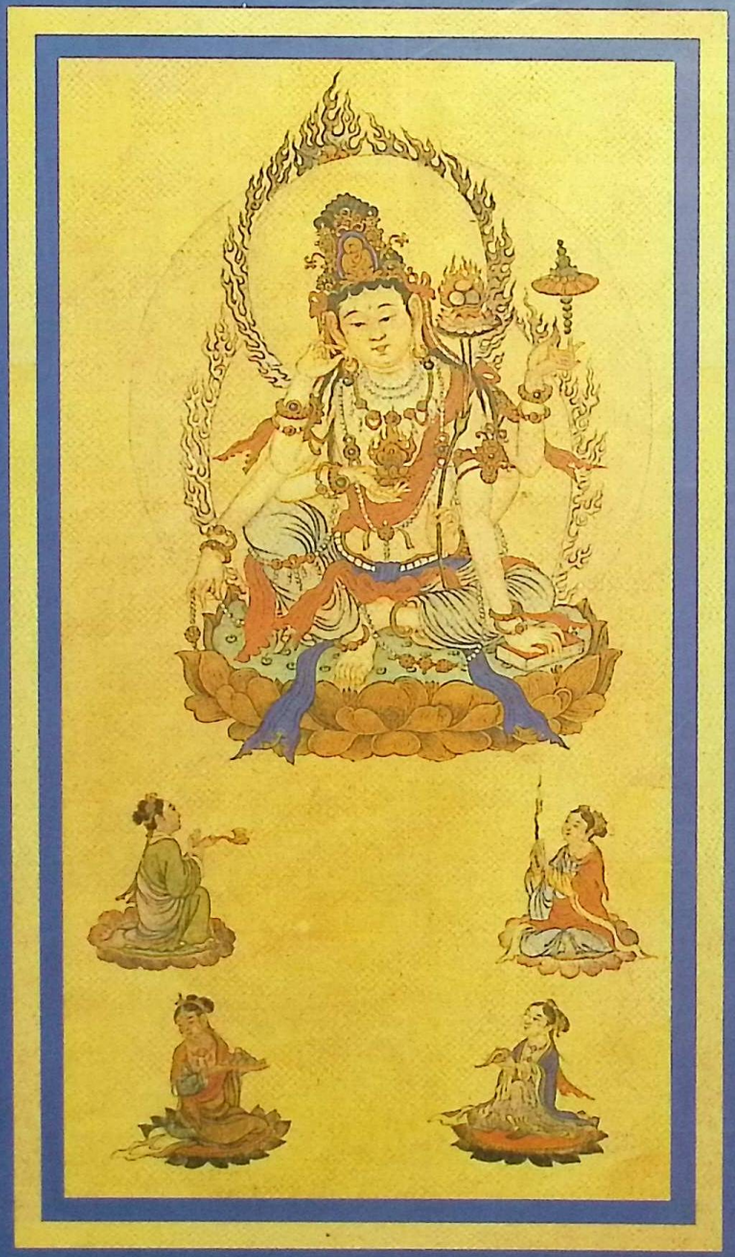
Buddhism: Aesthetics, Time and Quintessence



Lokesh Chandra

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BUDDHISM: AESTHETICS, TIME AND QUINTESSENCE

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PREFACE

This volume presents interstices of my forays into classical times for the last several years, with auspicious moments in living sancta, rambles in ancient monuments in the infinite of the blue sky of Buryatia, in the beauty of the eyes and of the mind in the Confucian-cum-Buddhist climes of East Asia, and in the monsoons drenching the Golden Isles of South-East Asia and littering their structures with stone cancer. The magical words of texts, the solidity of monuments, the void of time and the enveloping plenitude of vision are here to illuminate tiny unknowns of history. Ideas and order, forms and proportions, whirling images and fleeting time that have culminated in *scripta minora* are included herein.

The volume commences with the core of Buddhist teaching "Be your own lamp, O Ānanda" the final message of Lord Buddha to his dear companion and devoted disciple Ānanda. It goes on to the role of goddesses in Buddhism, so definitively defined by the Caṇḍa-mahāroṣaṇa-tantra: "women are the supreme fires of transformation". The role of the Hungarian Körösi Csoma Sandor who opened up the vast riches of Tibetan Buddhism in his catalogue *raisonné* of the Kanjur is discussed.

China. A personal narrative on the Buddhist values in China as literature, art, philosophy, theatre, geography, as I came to appreciate and valorize them in the tradition of my father Prof. RaghuVira. Tun-huang, that Perfection of the Finite, and the vision of the Infinite, a longing of proportion and propriety, the profound beauty of Form or rūpadhātu, has been discussed. The votive bodhisattvas and their contextualisation in the Karmavibhaṅga (KV) were depicted at Tun-huang on votive banners (*patākā* in the KV). They have been identified as such for the first time. It is followed by a review of the life of Joseph Needham, whose history of sciences in China is a monumental work. His discussions on the contacts of India and China in the natural sciences are scattered over the twentyfive large published volumes of this ongoing project.

Culture and civilization are interactive diversities. They have been considered in the context of India, China and Russia as a symbiosis of the economic, social and cultural capital in the terminology of Pierre Bourdieu.

A journey across the mindscape of Buddhism in China is an assessment of how a young Indian views the millenarian blossoming of the two ancient lands of culture. What a wonderful way of shared values and beauty!

Sêng-yu's (AD 445-518) catalogue is the oldest extant work that contains the lives of early Buddhist masters. He is the first 'historian' of Chinese Buddhism whose works are available to us.

Korea. A short note on the role of Buddhism in creating the state of Korea, giving an alphabet based on a phonetic system like that of Sanskrit, and all the splendor of her religion, artistic and philosophic riches.

Japan. Hindu gods and goddesses rooted in Japan go back to the Suvarṇa-prabhāsa-sūtra and the Mahāvairocana-sūtra: Nandikeśvara (Jap. Kangiten) is still the 'God of Joy' or Love. Miracles follow sincere worship. The second presentation is a short overview of the interflow of culture between India and Japan. The third contribution is on the Lotus Sutra; its regnant role in contemporary Japan under the inspiring leadership of the Great Bodhisattva Daisaku Ikeda.

Indonesia. The conceptual framework of the Borobudur is based on the conflation of several texts. The system of Four Sambhāras in the Lalitavistara provides a key for a fresh consideration of this great architectonic maṇḍala. The iconography of the hidden base has been discussed as the convergence of divergent texts. Its legendary architect Guṇadharma has followed the harmonization of several Buddhist texts, as also attested by the reliefs of Sudhana and Manoharā. The second is a presentation of the system

of reliefs of the Candi Mendut which represents a time when the Śailendras made Indonesia a superpower in the region.

Indo-European linguistics. The motivations for the creation of the Ursprache of Indo-European was based on anachronistic comparative studies, under compulsions of the eurocentric imperialisms of the 19th century. The writeup raises new issues, points out earlier conflicting hypotheses, and invites a new look on both the roots and the tops of a linguistic culture that spans several millenia and an incredibly vast geographic area.

Scientific terminology for Indian languages gives a short sketch of the historic contributions of my father Prof. RaghuVira to enrich India's languages with new terms for modern concepts in the humanistic, social and natural sciences.

Iconics of melodies. A discussion of the rāgas and rāgiṇīs in the Caryā-gīti-kośa and their evolution into the full-fledged system of the Rāgamālās, as a foreword to the forthcoming volume on the paintings of the Rāgamālā by Prof. Nirmala Sharma. Here devotion, poesy, song and form commingle in the art of great masters.

Varṇa-jāti system. The imperialism of the 19th century created brilliant misunderstandings in overblown interpretations of allusions in classical texts. This paper tries to place the much maligned "caste" system in its correct socio-historic and eugenic contexts.

The Kafirs of Afghanistan is a peep into these brave people of the Hindu Kush mountains who were converted to Islam from 1895 onwards, and named Nuristan. They were IndoEuropean, and had a pantheon similar to the Hindu, Iranian and Greek. Octavio Paz (*In Light of India*, London, p.21 n.) says: "they used chairs, which were generally unknown in Asian cultures". Prof. Jettmar has pointed out that their languages are the most archaic of all modern Indian languages, and retain Vedic words and deities. Nuristan was a precursor to the destruction of the colossi of Bamiyan.

Paganism. Two articles on paganism as a metagrid of the future when life, land, nature and unity in diversity will be the new vision of a biosphere, in which these four pagan values will lead to theodiversity instead of monotheistic fundamentalism.

Culture and civilization. Cultural values as the underpinning of a technosphere of contemporary civilization, panchsheel as the foundation of a humane international order, globalization as the new avatāra of imperialism, harmony through the polycentrism of theodiversity, dialogue or trivialization are new projections of the universality of culture/civilization rather than a universal culture/civilization. The new world has to bump into her dreams from ecological peace, social peace and spiritual peace: as every Vedic prayer ends with the triune *śāntiḥ śāntiḥ śāntiḥ*.

NeoClassical Art. The next two chapters deal with the artistic meta-space of the artists Helena Roerich and her husband Nicholas Roerich, who celebrate roots and renaissance, mysticism and the dance of compassion. Sages of *rūpa* and *śabda* they envision the post-modern mind as "leaves of language and flowers of the brush"

This is the first time that I present perceptions on some of the valorizations of the future where the self-image and counter-image can give rise to a multivalent civilization.

The volume ends with five presentations in Hindi on culture in general, India's contributions to Asian culture, Buddhism in Buryatia (Transbaikalian Siberia), and the development of Hindi for scientific, technological and other modern needs.

LOKESH CHANDRA

1. BE YOUR OWN LAMP (ĀTMADĪPA)[1], O ĀNANDA

Buddhism is for the East what Greece was for the West: the birthplace of philosophical ideas and influences in the art and poetry of Asia, a tremendous sway of logic and light, a whole new order of symbols and intuitions over the millenia.

As the new century stands at civilisation's impassé, groping for direction, seeking symbols of consciousness, a quantum jump towards wholeness, the Buddhist Middle Path is a Way. It summons us to a dialogue of timeless day, from thought to awakening awareness, from dogma to dialogue, from ideology to ideas, so that tiny pebbles gathered on the shoreline of life become fine like pearls, and when we carry these pebbles back home to our hearts, intertwined with them will be the Sea of Consciousness in our sleeves. Leafing through thousands of years, a sacred letter (*bīja*) or a hymn invokes us to the stillness and emptiness of the mind which allows the greater world to enter into our personal world. Reflecting over dialogues that have failed us, and tortured our deeds to exhaustion, we seek renewing glistening waters in the rhythms of the universe, in the flow of the spiritual and the scientific, evolving humans into a growing wholeness of inner unity and constant change.

Humankind is a child of the triple collision of modernization, environment pollution and cultural cataclysm. We stand at the threshold of the imbalance of the biosphere of our inheritance and the technosphere of our creation. We face a future that opens on to a crisis more inescapable than any ever encountered by our species. It is a sudden and global *duḥkha* or suffering.

Duḥkha arises out of the realisation that man can never fully find himself. Eternity is vaster than moments of time: the rustling breeze of Buddhist fragrance awakens the sensitivities of peoples to the ideal of the Bodhisattva. The Bodhisattva says: "The whole world of living beings I must rescue, from the terrors of birth, of old age, of sickness, of death and rebirth, of all kinds of moral offence, of all states of woe, of the whole cycle of birth-and-death, of the jungle of false views, of the loss of wholesome dharmas, of the concomitants of ignorance". The selfless love, the infinite compassion, the universal redemption of the Bodhisattva ideal can free men and nations from hate, fear and insecurity of existence. For the last twenty-five centuries, Buddhism has spread the message of understanding and resolution, communion and compassion, to lead to universal horizons of human loyalty.

Buddhism arose as a spiritual force to remedy social injustice, as well as to advocate the primacy of the deeper dimension of the individual. The welfare state created by the Buddhist Emperor Aśoka is an outstanding example of the spirit of its perennial teachings. In the Aṅguttara-nikāya the Buddha

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[1]International Seminar on Buddhism, Varanasi, 6.11.1998

says: "He who has understanding and great wisdom does not think of harming himself or another, nor of harming both alike. He rather thinks of his own welfare, of that of others, of that of both, and of the welfare of the whole world. In that way one shows understanding and great wisdom". The individual self merges into the continuity of life. The dying words of the Master to Ānanda were: "We are leaves fading, while the tree lives. Be then, O Ānanda, your own Lamp. Be your own Refuge".

The *Vimalakīrti-nirdeśa* was translated from Sanskrit into Chinese by Kumārajīva in the fifth century. Ever since it has influenced the countries of East Asia. It identifies saṁsāra and nirvāṇa. As the two are one, a person can be free from ills by a re-evaluation of the world, and not by withdrawing from it. It depicts the ideal lay person, Vimalakīrti, who renders benefit to all beings.

The Vimalakīrti-nirdeśa focuses on a goddess who resides in Vimalakīrti's house. She playfully engages Śāriputra the eminent disciple of the Buddha himself, in a battle of wits. In an engaging display of satire and illusion, she eloquently wins her case. *The Sutra of Queen Śrīmālā* is another instance, among others, in the Buddhist tradition of its egalitarian view concerning women. It portrays the dignity and wisdom of a laywoman on the one hand, and the role of woman as a philosopher and teacher on the other. The image of the feminine in Buddhist literature goes beyond the maternal. She represents the perfection of wisdom, the blissful, the compassionate, the instructor revealing the truth. She is the Queen of the Diamond Realm, the Vajradhātvīśvarī.

The material riches of life have to be harmonised with the treasures of the ultraconscious, that is attainable in joy and rapture, triumph and grandeur, reverential awe and wonder of a depth beyond depth. The metamorphosis of consciousness can be experienced in Dharma: "anyone who meditates even on a single gāthā of the Lotus Sutra he/she should be recognised as a Tathāgata by all the worlds including that of the gods and he/she should be honoured as a Tathāgata" in the words of the Lotus Sutra.

The civilisational-cultural plane came into the world with man. It created new realities. It brought light in the darkness of unconscious existence. It became creativity, language equipped with meaningful impulses, and a memory to go with them. The cultural dimension is the cement without which everything else falls apart. Humans wish for a land to call home and are yet curious about foreign lands. There are unlimited possibilities of adaptation to changing demands. Cultural capacity can and should undergo a completely new evolution on a metaplane. The fateful fallacy that "man" is no longer dependent on biological foundations and is a being apart from nature will not function. The criteria of fitness have to be decided by life and nature. The freedom of civilization cannot devour its children. We cannot go on legitimising "ecotaxes" and graze all regeneration. The Buddhist *madhyamā pratipad* or Middle Way is an antidote to Overgrowth, Rush and Exploitation of nature, humans and self. Are men empty vessels to be filled through development? Are they a solitary moon suspended in the empty blue? Humans have to wash their inkstone of its profane words, with their thoughts lost somewhere along the way and their hearts moved, defilements vanished, leaving body and soul transparently pure. The great poet of the Northern

Sung dynasty, Su Shih (1037-1101) says:

Today as I travel along the mountain peaks
Self and world are once and for all forgotten.
The winds of the immortals seem to caress my head,
As, tying up my hair, I receive their secrets.

The long long career of Śākyamuni's transformation into a Tathāgata, a Buddha, is represented by five hundred Jātakas which embody his practice of pāramitās or perfections of virtues. These highly valued qualities are exemplified not only by human incarnations, but also by animals who appear in several Jātakas. They created image values, and raised all levels of life to nobility, and let humans awake to all of nature. These mindscapes gave rise to a new sense within us, to a universal unfolding of purity, light and height, to a discovery of pure pleasure in symbiosis. Killing or injuring living beings is bad karma. Compassion and sympathy with all that lives is the spirit of Buddhism. An atonement ceremony performed by Japanese fishermen who had butchered a large number of dolphins was on the Japanese television. The insatiable greed of humans is the cause of environmental disasters.

Buddhism favours being content with little, avoiding waste, and a careful use of nature. In the Aṅguttara-nikāya, the Buddha censures the indiscriminate shaking down of a large number of fruits of *Ficus glomerata* to eat just a few. Contentment can preempt this wasteful *udumbara-khādikā*. This means not only restraining conspicuous consumption but also helping those in need. For this, new life-styles, values and vision have to move in the direction of Life in its totality, both human and non-human. In contemplation, the falling leaves, the withering flowers, the changing seasons arouse insight into the impermanence of phenomena. The plants have no desires, no possessiveness, no anger and are thus spiritual gurus. Buddha-nature is inherent in all nature.

Buddhism with hundreds of sutras is the openness to multiple forms of reality. They are the many structures of meaning and being in which we constantly live. No universal proposal for a single human meaning can come up: the depths can be lived out of the rag tag of the ever-changing many. Buddhism teaches an acceptance of the variousness of ourselves and of others. The others have to own the expanding consciousness, in contra-distinction to the orthodoxy of revelation, a new humility in the diversity of modern existence. Buddhism is open at the centre. It is pure content, which invites filling in of interpretation. It is not encumbered with dogmas or *ex cathedra* doctrines, and hence it ensures that the world is not reduced to a bibliocracy, governance by the book. It leaves open spaces, with no promises. History and mystery, power and poetry, didactics and aesthetics are intertwined in its long history. The meaning is drawn out from events, from the texture and structure of life. The interpretative apparatus is ever formative.

Buddhism creates the landscape of the spirit, the power dwelling within, and gives impetus to forces that lie dormant in the rhythm of the spring, in a quintessence of the truth that strides along the cosmodrama. Dharma unites the joys of the mind with the happiness of the fingers.

Whenever and wherever was the voice of the Enlightened One, there was the harmonization of man, nature and divine, echoes of each repeated at various levels of consciousness. A verse of the Japanese poet Saigyō (1118-90) on a hermit's hut is the poet's rendezvous with moonlight that drips in through the torn and tumbledown hut of grass:

So I spend the night
In bed with the moon,
That steals in through the gaps
In my little hut's reed roof.

The Japanese monk Enku sculpted a hundred thousand statues. They are 'Chip Buddhas' where the transitions of planes are sharp and they reveal the encounter of the tool with the surface. Enku carved the heart of creation. Tall oaks and cherry trees entwined with wisteria vines now stand at the spot where Enku attained nirvāṇa. People living in the village say that these vines will bleed if anyone cuts them. They are the creative touch of life. Hearken to the unseen in the kingdom of nature.

Growth-mania has led to intensive depletion of natural balances and has upset the ecosystem. Gross National Production threatens to become Gross National Pollution. The new religion of technological worship whose ritual is conquering nature, devastates the natural web of life. We are sewing a dress of fire for the Environment, both within and without. Have we the right to do so?

In the darkest night man searches for light. In his deepest need, he seeks a dawning consciousness. He aspires to repaint the world canvas, to revalue, what *is* in the primal sources of the eternal process. Out of the real and the imagined is born the Realm of the Future wherein man rises above himself, as a dynamic bearer of culture. He crosses the River of Today and ferries across to the Other Shore of unborn tomorrows. Crossing frontiers is man's heritage, or in the chimes of the Prajñāpāramitā-hṛdaya: *gate gate pāra-gate pāra-saṅgate bodhi svāhā*. This pāramitā illumines and enlightens our hearts and summons us to span life with compassion, wisdom, and beauty. In this pāramitā, humans are a part of all other humans, of all matter, of all stars and of all voids of eternity. We gain what we give: to be whole we must leave the earth whole. Do I walk home to discover myself homeless. No, humankind shall speak a spiritual language, science and technology being its dialects.

A streaming radiance has to flow between two banks of the River of Life, trans-humanizing humans into the divine. The perennial message of the Buddha underlines the Human Imperative in the words *bahu-jana-hitāya bahu-jana-sukhāya*. Belonging to humankind, nothing human can be alien to us.

Buddhism has kissed this world with compassion, enwoven light and love in the hearts of men, kindled lamps in the forlorn recesses of sombre shades of life, enlivened dogmas with open horizons, offered flowers and lit lamps in place of rituals of slaughter, tendered mercy to a dancing-girl when she lay under the shadow of a wall, struck with black pestilence, her body spotted with sores, a body once drunk with the wine of her youth. To the arid heart of man who ceaselessly runs in furious chase

of nowhere, Buddha, the Prince of Peace, brought *anityatā*, *śūnyatā* and *pāramitā*. From surging centuries of silence rises the prayer of love immeasurable: "Let Buddha be my refuge." *Buddhaṁ śaraṇaṁ gacchāmi*.

2. GODDESSES IN BUDDHISM

Sunlight hidden in distant clouds and moonlight not yet seen, the Dhāraṇī goddesses seek a fleeting glimpse of the open-ended symbol of hope embodied in the rapture of their flowing movements. They are heir to the rampant energy of transformative power that goes beyond the pains and pressures, the toils and tears of life. Candid and sensitive, refined and muted, their dancing bodies breathe an inner unity of the viewer in his journey to 'the yonder within'. Beyond impermanence of appearances, they unfold direct intervention in the cosmic process, a transitive effort for happier rhythms.

Coming from the night of time, the Bodhisattva Gautama became the Buddha, the Enlightened One. He touched the Earth, the impartial Mother of all, as witness to his Enlightenment. Sthāvarā, the Earth Goddess, emerged from the ground opened and said: "You are enlightened. I am the eye-witness". The evil Māra discouraged, his heart bleeding from a secret wound, wrote on the ground: "Gautama has destroyed my empire". In the luminous meandering of their movements, the goddesses dissolve the whirlwinds of fossilized phenomena, into active fragments of life, into shadows of *sambodhi*, into engrossment of refined sensitivities of the human. They shatter the impirium of Māra. Their *abhinaya* is the outer rim of fire that burns sins. It is as well the inner rim that purifies the heart scintillating in shades of deeper meaning. They create meaning-saturated trans-images that can become "the sky of unstained space", moments of experience beyond experience, untrammeled by time. They are mind's geometry alive with images of life, translated into the hide and seek of man-willed sacrament playing in the purity of silence as well as in the recurring faithless flush of muffled dreams.

The role of goddesses is a central chord in the symphonic backdrop of the flowering of Indian civilization. Evocative female images arise spontaneously, vast and root-free like the sky. The rhythms of the Dhāraṇī goddesses are visual and cerebral journeying into the transformative dimensions of passion and Awareness. Satyakāma asks his mother Jabālā: "of what family am I?" She replies: "In my youth, when I went about a great deal as a maid, I got you" (*bahur ahaṁ carantī paricāriṇī yauvane tvām ālabhe*). Satyakāma became a great sage. Ask not the origins of rishis and rivers, goes a Kannada saying. The swirls and sweeps of dance communicate a sense of mastery and spiritual power in the exuberant air of passion and freedom. Gender emerges as great creativity and blazes an egalitarian vision of the feminine pole. Empowered goddesses, physically and mentally adventurous, restore the gynocentric syndrome. The Caṇḍa-mahāroṣaṇa-tantra urges with impassioned conviction:

Women are heaven, women are truth,
Women are the supreme fires of transformation.

In the exhilarating sense of freedom, their sense experience adorns the state of pure Awareness:
Leave the stallion, the wind, behind
The rider, the mind, will soar in the sky.

The goddesses convey the multi-layered mind-body continuum of corporeality, cognitivity and spirituality subtly interwoven and mutually interactive.

They soar on the wings of dance in the fire of unquenched ardour. Unchecked by dogmatic reminiscences, they give to the mind a sensitive and lyrical vision, vivid with human warmth. Milarepa the great yogi of Tibet, ever singing, moved from cave to cave. Once bandits arrived at his cave to whom he sang: "the horse that is my spirit flies like the wind.....". Having gone beyond rootless experiences, in the onrushing waterfalls of movements, the mind distils clear insight and flies like the wind, in the harmony of inner energy.

3. ALEXANDER CSOMA DE KÖRÖS AND BUDDHOLOGY

A foundation is important for any superstructure. Alexander Csoma de Körös represents a foundation for the contemporary studies of India and other countries of Asia. He made a catalogue of the Tibetan Kanjur which was also important for the understanding of Sanskrit literature that had been translated into Chinese. Later on it spread to Korea and Japan, the two great countries, the economic tigers of our days. Their cultural base could be understood only by the work of Alexander Csoma de Körös. A lot of effort had been put into understanding the Chinese translations but without success. Only when Alexander Csoma de Körös prepared his analysis of the Tibetan Kanjur was it possible for Western scholarship to specify precisely the Sanskrit text translated, and its contents. He became the father figure not only of the literature, art, architecture and other ancient disciplines of India, but also of a greater part of what we can call the "Buddhist Commonwealth."

Alexander Csoma de Körös came to India on a mission to find the identity of his people. The question of identity has also been important in the Indian context, because we too had an imperial regime like the Hungarian people, and we were trying to get out from imperial regimentation. Our political struggle reflected the understanding of our cultural identity. Cultural identity became a banner of India's self perception: that in ancient times we were not a subject people, but we influenced international learning. We had a role to play in the emergence of human learning, which made India emotionally and intellectually strong. Alexander Csoma de Körös gave to the Indian freedom struggle a mindscape which is still very much alive in this country. The relevance and greatness of his work, the fundamental nature of his studies continues to inspire contemporary Asia.

With a Christian background he tried to understand Buddhism, gave up his own country and lived in India, used a Persian name *Skandar Beg*, arrived here on foot by the land route. His multifarious approach was to amalgamate the best any nation could offer. A quest for the best is the magic of human excellence, which becomes a foundation for progress. Csoma is an eminent scholar who worked for progress towards the understanding of several cultures and several nations. Few Europeans came to India in those days and from among them he shines out. Hungary is a place where Indians have gone, for example, Tagore was in Balaton. Our great artist Amrita Shergil, had a Hungarian background through her mother. The relationship established by Alexander Csoma de Körös has survived for a long period.

His foundation was not only the texts he catalogued but also special texts written for him. The questions he posed to the lamas and the way they answered him was according to the classical formulations of Tibetan Buddhism, as understood at the beginning of the 19th century. It was a period when tradition was very much alive and well understood. These writings are important not only for the information they contain, but are also relevant as to how these questions were understood 200 years ago. From them we can surmise how the Tibetans and Ladakhis felt in more ancient times.

Cultural dynamics is important in the Himalayas because the land is weird, the population is near zero, and the major concentration of a village is near a monastery. People go to the monastery to feel the warmth of life. Outside is freezing cold but inside is warmth, not only of the body but also of the heart. When they recite hymns they hear several human voices and feel: "O, we are not just 40 or 50 families, and this voice has resounded over centuries," it is as if thousands of voices are reciting, and in that resound they find echoes of many centuries.

4. BUDDHIST VALUES AND CONFUCIAN MINDSET OF CHINA

(a personal narrative)

Chinese ideograms

Father, Prof. RaghuVira studied Chinese at the School of Oriental and African Studies, London in 1928. He was impressed by the beauty and complexity of Chinese characters. He came from a background of Sanskrit philosophy and grammar. The Sanskrit grammar of Pāṇini is very intricate. Father saw Pāṇini in the complex visual forms of Chinese ideograms. At the same time, back home, India was seeking new dimensions to her freedom movement in terms of what would be the nature of the independent state. China, Japan and other countries of East Asia were independent. One of the attraction points for father was to understand as to how Chinese civilization had been able to sustain her independence over five thousand years, as well as maintain her cultural identity. He was fond of chinoiserie and our home was overflowing with Chinese paintings, books and other objects. I started learning Chinese characters in 1937 at the age of ten. I asked my father: where are the consonants and vowels in them? There are no letters like A, B, C, D? How do the Chinese read? Father had a book on the Chinese script by Karlgren titled *Sounds and Symbols in Chinese* published by the Oxford University Press in 1929. It is a fascinating account of how the Chinese characters have evolved. It shows how early pictographs were sophisticated into manifold characters: sometimes on the basis of phonetics and sometimes by putting two characters together, e.g. sun and moon for bright. Chinese language is not only complex but it is a mirror of their thinking processes. The addition of elucidative classifiers was great fun for me. The syllable *shan* means mountain as well as shirt. To surmount the difficulty a classifier is added: *tso* 'site' in *i tso shan* 'one site mountain' means a mountain, while *kien* 'article of dress' in *i kien shan* 'one article shirt' means a shirt. The simplicity of Chinese grammar and the absence of an involved syntactic structure are characteristic. Father said it was not sufficient to study only Chinese characters to learn the language but it was important to practise Chinese calligraphy. Chinese calligraphy fascinated me. All other languages are written either with a pen or a pencil, but Chinese is calligraphed with a brush. It has, its own aesthetic value. Chinese calligraphy gave me an insight into their aesthetics. When father visited China in 1955, Premier Chou Enlai gave him a brush. It was a gift from Chairman Mao Tsetung, with a poem of Chairman Mao sketched on it.

Ours was the only Indian home lined with Chinese printed texts and rare woodprints. The wood-printed books were different from Indian books. Their binding style was pleasing, the print was clear and the paper was light. It had a feel different from the normal paper that we used. The texture of the paper showed that Chinese are a different people, a people who had treasured their classical identity

both in the style of binding and in the manufacture of paper. They adored the perfume of their culture. Culture brings beauty to life; it is the aesthetics of life.

Sacred land and Sutras

Father asked me to read Chinese writings on India. The first book that I read was the travel account of Fa-hsien who came to India in 400 AD. Thereafter I read the other two Chinese pilgrims Hsüan-tsang and I-tsing in English and later on in Chinese. It was interesting to feel the devotion extraordinary of Chinese pilgrims to India. Despite having a developed language and a rich culture, they sought fine arts and philosophic thought in India. They wanted a cultural enrichment of hearts, minds, and aesthesis as a euphoric evolution of their mighty state. China has been the only continuous 'nation state' in the world for the last five thousand years, both conceptually and politically. Moreover, it is a rare phenomenon that the Chinese have documented their history for these five thousand years in the *Twenty-four Dynastic Annals* till 1911. The contrast between India as a cultural entity with several kingdoms and China with more or less a single state conceptually is important to perceive the Chinese mindset. The Chinese historical tradition has lessons for us.

About 3000 texts were translated from Sanskrit into Chinese from the 2nd to the 13th century. They are collected in the Chinese Tripiṭaka. Many of them have been lost in Sanskrit originals and so they are unique for Indian history. As a historian of India's culture, father was fascinated by what he found in Chinese, as their Sanskrit originals had been lost. For him Chinese was a rich source on Indian art and thought, literature and history. About 250 Indian teachers went to China from the 2nd to the 13th century, till Islam conquered Central Asia when Buddhist monasteries were destroyed and the pilgrim route died down. He was curious to see how Chinese had preserved all these texts for such a long period of time. India's archaeology would not be complete without Hsüan-tsang. When Alexander Cunningham mapped the archaeological sites in India in the 19th century, his patron saint-scholar was Hsüan-tsang. Likewise Aurel Stein was also guided by Hsüan-tsang in his archaeological expeditions to Central Asia.

Tagore went to China in the 1920s and was welcomed enthusiastically. Father was influenced by him and knew him personally. Sporadic correspondence was exchanged between them. Poet Tagore established the Cheena Bhavan at Shantiniketan and Chinese studies were initiated in India for the first time. Father collaborated with Poet Tagore to found the India-China Friendship Association.

Chinese poems and sketches of Ahiṁsā

Monk Feng Tzukai, a friend of Chairman Mao, wrote poems and drew pictures on Ahiṁsā. Father translated its first volume in English. Feng Tzukai was a Buddhist monk, calligrapher and artist. A Chinese scholar has done his doctorate thesis on his art some decades ago.

Ahiṁsā was a central concept in our freedom struggle. Gandhiji was impressed by this book and that the Chinese also believe in Ahiṁsā. Father wanted to strengthen Sino-Indian friendship on a

cultural footing that could absorb the shocks of political misunderstandings. Gaps of communication could be tided over by such an approach and could generate an ambience that allows us to see beyond parochial politics.

Multiple identities operate in different domains of life. These poems were written in the context of Buddhism. The Chinese have a Confucian identity, enriched by a Buddhist identity. Their non-violence is kindness to animals on special days. The vast Buddhist population of China is keen for pilgrimage to the Land of Lord Buddha. China always had a special place of respect in the minds of Mahatma Gandhi and Pandit Nehru as a great country, a neighbour and a cultural comrade. Father was a rare Indian who had studied the language and culture of China. The sinological expertise of father brought him respect at the national level. Mahatma Gandhi, Pt. Nehru and other leaders were thrilled by his narration of the fine details of India's contacts with Chinese culture.

Three Monkeys of Mahatma Gandhi

Mahatma Gandhi had Japanese monks at his Ashram at Wardha. They were reciting the Chinese text of the Lotus Sutra or Saddharma-puṇḍarīka-sūtra. Gandhiji wanted to know its Sanskrit original and English translation for which he invited father to Wardha. Father gave him both the Sanskrit original and its English translation. Gandhiji was happy to know that the Chinese had translated thousands of texts, and with devotion. Gandhiji had a long conversation with father, including the three monkeys on his table. The monkeys are sacred to Buddhism, as a monkey had made an offering to the Buddha and as a consequence he has reborn as the Great King Aśoka. An offering mentioned in the Buddhist texts became so prominent in the culture of East Asia that the Three Monkeys found a place on the table of Mahatma Gandhi,

Rāmāyaṇa in China

Father translated a brief version of the Rāmāyaṇa from Chinese into English. It had been translated into Chinese from the Sanskrit Ṣaṭ-pāramitā-sūtra on the six perfections by monk K'ang Seng-hui of Samarkand in AD 251. Sanskrit was a language of international commerce and intellectual expression in Central Asia with which China had active contacts. During the struggle against British imperialism, Indian scholarship thought of the global contacts of the country and father found Chinese studies a valuable tool to comprehend the international role of India in antiquity. Samarkand was an important center for India-China exchanges. The people in Samarkand knew both Sanskrit and Chinese. The Buddhist monk-scholars of Samarkand translated several texts from Sanskrit into Chinese. Central Asian monks from other kingdoms also contributed to the spread of Indic traditions to China, because of their trade relations. The horses of Ferghana were sent for the Chinese cavalry. Buddhist monks came on these horses. Central Asian monks were expert horsemen. They knew to train them, to treat them if injured or ill, and were experts in veterinary medicine etc. They became crucial to the Chinese defense system.

In 1983, I went to see the monastery where K'ang Seng-hui lived and wrote. The ancient monastic structure does not exist, but a new monastery has been constructed at the site to pay homage to him and to the long tradition of translating Buddhist Sutras.

Li-yen and Kālidāsa

Chinese works prove that India and China have been friendly neighbours who have coexisted peacefully despite ups and downs of communication. A Sanskrit-Chinese Dictionary compiled by Li-yen in AD 782 gave a clue to the interpretation of a verse in Kālidāsa's Raghuvaṁśa. It made known that *Dvīpāntara* of Kālidāsa means Indonesia. Indonesia was central to the way of the Buddha in 7th and 8th centuries and her fame traveled as far as China. Tagore speaks of Tepantar (Dvīpāntara) in his poems entitled *The Crescent Moon* as a fairyland "where the pair of wise old birds have their nests". Indonesia lived on in the amnesia of our legends, until the dictionary of Li-yen made her a geographical entity in Sanskrit literature. We can also appreciate the international vision of the greatest of our classical poets Kālidāsa who exhorts the beloved of Hemāṅgada, the King of Kaliṅga to "sport with him on the shores of the sea..... where your drops of perspiration will be cooled by breezes of clove flowers wafted from the Indonesian isles". What a lovely cultural texture of Sanskrit, Chinese and the Indonesian waters: like the Net of Indra (*Indrajāla*) in which many mirrors reflect each other in multiplied and re-multiplied reflections.

Father was interested in cultural relations with Indonesia. He had become an intimate friend of an Indonesian student in Utrecht in 1928. He was a solitary Indian student in the Netherlands. Professor Willem Caland introduced him to an Indonesian as a compatriot Indian, Priyohoetomo by name. When Indonesia got independence, Priyohoetomo became the Principal of the Police Training School, Jakarta as he spoke Dutch and had a European education. There were few Europe-educated modern Indonesians, and they came to occupy important places in governance. Priyohoetomo used to teach yoga as a part of the training of policemen. He came to see my father who was a Member of Parliament. Father related to him that the Sanskrit-Chinese Dictionary of Li-yen gave the precise interpretation of the word Dvīpāntara in Kālidāsa as Indonesia. Priyohoetomo was delighted to learn that Kālidāsa spoke of his country. Chinese works provide solutions to problems of interpretation.

There are several other Sanskrit-Chinese dictionaries, like the Mahāvyutpatti, which gives Buddhist technical terms in Sanskrit, Tibetan, Mongolian and Chinese. These four classical languages are a must for original research in Buddhist studies. The Mahāvyutpatti stands out among others as it has the largest number of terms, many of which are not found in other Chinese dictionaries. I edited this lexicon in 1981.

Chinese theatre and Kālidāsa

In China very few Sanskrit texts have been discovered. There are four palm leaf folios, which narrate the life of Kālidāsa. Yang Yin-shen discovered the fragments of the Śakuntalā drama of

Kālidāsa in the Kuo-ch'ing monastery on the T'ien-t'ai Mountains near Wen-chou. These fragments belong to the 8th century and are the earliest known fragments of Kālidāsa. It is the place from where Chinese theatre developed. The Chinese revered Sanskrit sutras and they translated some 3000 Sanskrit texts in to Chinese from the second to the thirteenth century. Indians participated in this translation over a thousand years. Chinese poets write about the scripts on palm leaves as holy: they have the feel of the West and West means India. The sandal wood incense is the fragrance of India. Frankincense and palmyra were the smell and feel of the Dharma of the warm West. The Chinese emperor I Tsung, who ruled from 860 to 873, himself chanted the Sanskrit Sutras from palm leaf books kept in the palace. What beautiful memories of our relations with China.

Transmission of sugar technology from India to China

Three Chinese pilgrim scholars are famous for their travel across the whole of India to study at various universities. They have left valuable accounts of the social, economic, political, and academic conditions, which have become a bedrock of Indian history. Fa-hsien journeyed overland to India in AD 400, while Hsüan-tsang left China for India in 629, and I-tsing traveled to India in 671. There were several others whose travel accounts have been lost. For example, Chih-meng started from the Chinese capital Ch'ang-an in 404. He stayed the longest in India, for 43 years. He mentions the names of places, kings, sects and communication routes. They are important for the cultural, economic and political history of India. Another pilgrim T'ang Wu-chieh started for India in 422. He mentions a number of Buddhist monasteries of Central Asia. He is the first Chinese to mention 'stone honey' (or 'granulated white sugar' as distinct from 'brown sugar'). It attracted every Chinese visitor to India, as honey was the only sweetening agent known to China. T'ang took a ship from the estuary of Ganga to Sri Lanka and thence to Sumatra to return to Kuang-chou in South China. It is a rich source for the history and geography of early Classical India.

In a meeting of the EPG (Eminent Person's Group: India and China) a Chinese scholar said that *chini* or sugar came to India from China. I had to correct him that according to the T'ang Annals sugar technology was taken to China from Magadha. When Hsüan-tsang went back to China he spoke to the Emperor about the stone honey. In 647 Emperor T'ai Tsung sent a mission to Magadha to study the process of boiling sugar and it was adopted by sugarcane growers of Yang-chou.

The Hindi word *chini* is Sanskrit *sini*, which means white and *sini* has become *chini* or white sugar as opposed to brown sugar. The word *chini* has no connection with China. It deceptively sounds Chinese and makes some think that sugar had its origin in China. Even Pliny refers to the sugar of India as a kind of honey obtained from canes without the agency of bees. Sugar and sugarcane were the prosperity of the Ikṣvāku dynasty of Ayodhyā whose outstanding kings are the epic heroes King Daśaratha and Lord Rāma. The dynastic name Ikṣvāku is from *ikṣu*, which means sugarcane.

The flow of technology between the two countries for more than 1500 years has to be studied. A lot can be found in the volumes of Needham's *Science and Civilization in China*. The Chinese

have always felt that Indians excel in mathematics and astronomy. In the 8th century the Imperial Board of Astronomy in China was presided over by Indians. Indians calculated the time of imperial rites on the basis of zero and trigonometry, which were new to the Chinese and gave more precise calculations.

Maritime lanes

Chinese annals have preserved accounts of maritime lanes, e.g. of the developed shipping technology of Indonesia. Some of the Chinese pilgrims to India went by sea, took the ship from Sri Lanka, from Sri Lanka to Indonesia and from Indonesia they sailed to China. Though indirect, it was a safe and sure route. Moreover, it had regular sailings from Indonesia to China. The Sanskrit-Chinese dictionary *Fan-fan-yu* is fascinating for overland routes, shipping lanes, and so on. It is valuable for its word entries from the travel accounts of Chinese pilgrim-scholars which have been lost. It had been transcribed, Sanskrit words restored, and translated by father Prof. RaghuVira along with his Japanese disciple Dr. Chikyo Yamamoto in 1938. It was lying scattered in notes and scribbles for the last seventy years. I completed it in 2008 as a mark of filial piety in true Confucian fashion. The Chinese text has also been given along with the English, so that Sinologists can make better use of it. The lexicon was complied in AD 517.

Chinese scientific terminology and India's linguistic development

Father was engaged in the creation of new words for Indian languages. The word *Sansad* for parliament is my father's contribution. He has given 200,000 new words to Indian languages. In this he was inspired by Chinese and Japanese linguistic traditions. The Chinese and Japanese have created new expressions for modern concepts and they share these characters. The Chinese have a long tradition of linguistic creativity in their translations of 3000 Buddhist Sutras. It was difficult to express abstract Buddhist concepts in Chinese, as it was a simple and concrete language, yet they provided new terms. This process of evolving a new terminology was of interest to father. I have around 500 pages of father's notes on Chinese terminologies of different sciences like physics, chemistry, botany, zoology, nuclear sciences etc. How the Chinese understood modern sciences and made them a part of their own language was inspiring. He compared it to the historical processes of linguistic creativity in Chinese. The Chinese compiled a number of Sanskrit Chinese dictionaries, which are instructive from the point of view of generative linguistics. These dictionaries are also valuable for the history of India as they transliterate the Sanskrit names of Indian cities and kings, as against other works that translate them into Chinese. While the word *Bodhisattva* was transliterated, *Avalokiteśvara* was translated as *Kuan-yin*.

The word *Samvidhan* for Constitution, *Vidhan Sabha* for a State Legislature, and *Nagarapalika* for a municipality are father's contribution to Indian languages. In his linguistic endeavour he consulted Chinese, to see how their unique genius expressed the technical terms of different sciences. Chinese is so different from the Indo-European languages that it gives a new insight into the

formation of words. Different concepts are fundamental in the formation of new words in various languages. To give an instance, the English word *man* is from *man* 'to think'. In Sanskrit *manu* and *paśu* are opposite terms. *Manu* means 'man' or one who thinks, and *paśu* means 'animal' or one who merely sees. *Manu* becomes *manuṣya*. In Latin the word *human* is from *humus* i.e. soil, man is a creature of the earth while in Sanskrit man is the thinker. These words show different perceptions in expressing the same semanteme.

I am busy editing the materials of father on the creation of scientific terminology of Botany, Zoology, Nuclear Physics, Chemistry, etc. in Chinese. They help us to understand the translation techniques. Father collected dictionaries of important languages for his work on technical terminology in Indian languages. He had over 300 Chinese dictionaries on different scientific subjects as well as of Classical Chinese compiled from the second century to our times. As Chinese is different from other languages of the European linguistic tradition based on Greek and Latin, it becomes a ray of new light in every semanteme. The basis of naming a concept is so different in various linguistic families that it is a fundamentally different perception of reality.

"You are the Hsüan-tsang of India" Premier Chou Enlai to Prof. RaghuVira

Father was moved by the ideology of Mao Tse-tung. He believed in social justice. Though never leftist, social justice was a *sine qua non* for him. He read Mao Tse-tung *in extenso*, and in 1955 went to China as a guest of Premier Chou Enlai to collect Buddhist Sutras. Chou Enlai was delighted that an Indian had come to China to collect the Sutras. To him the collection of sutras was China's privilege in history. Chou Enlai said to him: "you are the Hsüan-tsang of India". My father came back with ten tons of books, paintings and other artifacts. Whatever work I have done in the field of Chinese studies is due to the rich intellectual legacy from my father.

I am working on father's travels in China, his talks with Premier Chou Enlai, and a detailed analysis of scientific terminologies in Chinese. The documents and writings of father on our modern relations with China are the non-official view of an academic and the country needs to know them. I had a Chinese student who said that we could hear to this day the wailings of the Chinese who perished in the construction of the Great Wall of China. The nation is above an individual in Chinese tradition. The construction of the railway to Lhasa is an extension of the Great Wall in terms of human sacrifices that it entailed.

Father organized a splendid exhibition of what he had brought from China. Vice-President Radhakrishnan came to inaugurate it and suddenly Pandit Nehru came along to see what father had brought from China. He was happy to see the success of my father's expedition. He spent an hour to see everything. He brought with him the Maharana of Udaipur, the first Maharana to come to Delhi. The Maharanas had vowed that they would come to Delhi only when they had conquered it. Both the Maharana and the Maharani were glad that their centuries old vow had been fulfilled as India was free and they were happy to visit Delhi. The Maharana was gracious and delighted to see the exhibition along with Pt. Nehru.

Confucian perceptions of polity

Pandit Nehru promoted China by introducing Chou Enlai to the Asian leaders at the Bandung Conference. India was one of the first countries to set up an embassy in Beijing. The Chinese got a sizable plot for constructing their Embassy in New Delhi. In the early 1950s the relations between our countries were exceptionally cordial. However with the passage of time, the classical Han perceptions of international relations turned this cordiality into hostility in 1962.

China was an inspiration to father as well as a concern. He saw Chinese maps and aggressive intensions evidenced by them. He wrote a detailed letter to Pandit Nehru on these maps. Pandit Nehru felt that India and China are good friends, both are socialist and there would never be an aggression. Father held that they are first Confucianists and then communists. Pandit Nehru was quiet. Now our bilateral relations are positive and we hope that they will lead to a better academic environment for sinological studies.

We have seen China through Western interpretations. The understanding of China as a modern state does not take into account their Confucian perceptions. China is a Confucian state. I regularly read the *Beijing Review*, which has a page on culture once in a while. Once I read that the word *shi* meaning 'four' is inauspicious, because death is also *shi*. People do not want figure 4 in their car number. Special computers have been installed in some cities to eliminate number 4 from car plates. Subtle cultural nuances are alive in the contemporary life of China.

Confucian classics have been introduced in schools. Confucius is central to understand China, as one who made Sino-centrism the dominant concept of the State. Confucianism has no theocentrism. Confucius was a social and political thinker. India needs a deep understanding of Confucian ideals as the political consciousness of the contemporary Chinese state. President Hu Jintao has invited Professor Tu from Harvard to establish a special center at the Peking University to teach Confucianism. The Chinese Professor was in India some time back and I had an opportunity to interact with him. We had an interesting dialogue about Confucianism and its role in China's future political and economic perceptions, including the idea of the Central Kingdom vis-à-vis the Barbarians. The Chinese adage is "Sagely Within and Kingly Without". China is sagely within but kingly towards barbarians. To understand China one has to study the Chinese psychosphere, which is central to its polity and economy. As Confucian ideas are basic, we must teach Confucianism in our academic curriculum as political theory and how it affects Chinese polity, life and academics.

The Chinese are conscious of their identity, both in their domestic and foreign policies, which is culture centric. The galloping speed with which they have developed their economy while retaining their identity is unmatched in any part of the world. Sinocentric culture is the heart of their identity. The Japanese got Buddhism from China, and brought their scriptures from China. Most Japanese cultural elements go back to a Chinese origin. When there was no male heir to the throne of Japan, they did not accept the young princess as the "would be" empress as it was counter to Confucian traditions. Now they are happy to have a male heir to the throne. Chinese culture is the foundation of several countries and deserves a deep study.

The rise of population in Xinjiang province and in other minority communities is becoming a problem. The improvement of overall health and the growing number of older individuals will make China rethink on the policy of one child. They need a younger population to run the country. Chinese are going to frontier provinces, and now they are moving to Tibet so that the Han population can expand. Space is not a problem. Han areas comprise one third, Xinjiang another one third, and Tibetan speaking region the remaining one third.

Peoples Culture and Palace Culture

The Chinese achieved vast projects in antiquity like the Great Wall. Chinese was a Palace Culture with civil service examinations, mandarins and an inherited nobility. Buddhism introduced the soft power of culture and the role of common folk, the poor, and the lowly. Anyone could join a monastery, study there, become a monk and follow a strict discipline. If one excelled one could jostle with the imperial household, the nobility and the mandarins. In the mandarin system only persons of a certain rank could sit for the civil service examinations and occupy important positions in the state. Buddhism established "People's Culture" parallel to "Palace Culture". Monasteries became important as centres of learning for the common man, whom they endowed with the power of excellence. The monasteries remained powerful till 1911. They were for the people and by the people. In 1911 power came to be centered around political leadership. Monasteries were no more a counterbalance, and growing inequalities in society reflected the lack of institutional insight.

The creative paradigm of *śūnyatā, pāramitā* and *anityatā*

The Buddhist *śūnyatā* or Void has been creative in China. It is not an absence; it is a Creative Void. Whenever a Void was felt, this lacuna gave rise to creative dimensions in China. There was nothing but forests on the top of mountains and the Chinese chose to construct monasteries there. Before communism came to power in China, every mountain peak had a Buddhist structure, which numbered around a million. Chinese would live there, meditate, paint, read or write. Habitation in desolate areas was a tradition in Chinese life, coming from the Buddhist tradition that a monastery should be located in a secluded place. Later on it acquired a political dimension. When Chairman Mao came to power he started the construction of a Green Wall along the un-inhabited border areas for defence purposes, in imitation of the Great Wall constructed during the Chin dynasty in the second century BC. Provision of water was a difficult problem. Water had to be transported from far off mountains several kilometres away. Ancient techniques of water procurement were employed. The Great Wall of China has given the Chinese a sense of identity as well as of immensity. Magnitude is an important element in Chinese civilization. While the Ajanta caves are only 29, Tunhuang has 496 caves while some 1500 caves have collapsed over time. Chinese believe in Herculean construction projects, which are commensurate with their perceptions of greatness. Everything in China has immense spatial and temporal aspects. They have constructed the fastest bullet train in the world. A strong sense of perfection and colossal magnitude has given to China a distinctive excellence as well as phenomenal projects over centuries.

The concept of space in Chinese town planning is reminiscent of Buddhist ideas of space and void as they evolved during the golden T'ang period of Chinese history. Modern buildings, gardens, roads etc. reflect the spirit of the T'ang era. In Japan, T'ang aesthetic is very much alive and Japan is a must to understand classical China. The idea of empty spaces emerges from the concept of *śūnyatā*, which is an integral part of Buddhist philosophy. Śūnyatā is a spatial counterpart to the mathematical zero, so crucial to computers and all calculations.

Besides this Creative Void, China has another concept from Buddhism namely Impermanence or *anityatā*. While both are negative linguistically, but semantically and philosophically they are super-positive. Impermanence in Chinese is that everything is passing away all the time and it has to be recreated, and thus creativity becomes a fundamental continuity. China is creative every moment without a hiatus. This basic Buddhist idea has been ingrained in the Chinese psyche and in their dedication to work.

The third element that conditions Chinese thinking is Perfection. A Buddhist image created in any part of world is different from the one done in China, for instance each and every pearl in the necklace of an icon of a goddess is finished to perfection without a parallel. A Chinese image has to be perfect, a symbol of *pāramitā*. Pāramitā is going beyond, transcending existence spiritually, and in workmanship it is perfection to transcend previous standards. This perfection is not a commercial category but a visualization or *sādhanā*. It is depth of the mind. The perceptions of China in India have to take into account their cultural aesthetics. No excellence can remain in isolation. Cultural excellence becomes a tool of technological development. Cultural perfection has been put to technological relevance and the Chinese have done it perfectly. Designing is an important part of life and Chinese artists strive to achieve an eye appeal in everything. It is inspired by the Chinese ideograms. Calligraphy is a culture of the eyes. Seeing the ideogram is important for its comprehension. While in other languages sound is crucial, in Chinese seeing a character is part of semantics. Thus the Chinese have a unique sensitivity for designing, for example the images of Gaṇeśa made in China have a divine smile, so alluring and so inspiring. The images have been made for the Indian market, but their smile reminds of Maitreya. This enigmatic smile can be seen in the murals of flying goddesses in the Tun-huang caves.

Modern life styles and Chinese culture

The current trend is to assimilate modern life styles and still be Chinese. They are linguistically Chinese and scientifically western. They differentiate between westernization and modernization. Westernization means adapting western lifestyles and modernization implies adopting modern technologies. Culture and civilization have to be differentiated. In China culture is Confucian, while technological civilization is essentially modern. They study in Chinese, eat Chinese food and yet can do modern paintings. In India we do not distinguish between culture and civilization. This difference has to be understood while studying China. Chinese culture comes to them as natural to life. The inaugural ceremony of the Beijing Olympics began with a presentation of the classic

Chinese dance of the Thousand-armed Avalokiteśvara and with three thousand disciples of Confucius reading the Confucian classics from bamboo books that were prevalent in the period of sage Confucius.

Chinese self-identity is reflected in their language, which they have developed for all modern sciences. Though today they are studying English in a big way, the Chinese language will continue to evolve because it is their "Confucian ethics of work", on which depends their economic miracle. For example, at the time of becoming the Prime Minister of Singapore Harold Lee changed his name to Lee Kuan-yu. He spoke of the Confucian ethics of work as a cornerstone of his policy. He succeeded in his mission of making Singapore a model state based on Confucian values of a precise vision and sustained action. If India wants to become a superpower she has to invoke the deeper values of history and culture as an inspiration for a glorious future, in line with the Confucian values in China. We must understand how China has molded the past, present and future in a unitary discourse. While Sino-centrism has aggressive implications, it definitely infuses a sense of pride and excellence in the Chinese people. The Chinese perception of the Central Kingdom versus Barbarians has been their preoccupation for going beyond other nations. Indian curricula on China focus on political and economic dimensions, which are highly important, but we also need to look at their psycho-sphere that elevates them to heights. Economic and technological development is not merely workmanship but it also depends on the mind ground of a nation state. Chinese have introduced the teaching of Confucian classics and T'ang poetry in their school curricula. Despite undergoing massive modernization and studying English in a big way, their curricula induces the new generation to feel proud to belong to a great Confucian tradition. Self-confidence and self-esteem comes from Confucius. The Chinese government emphasizes it, and it is going to spend 20 billion dollars for establishing 400 Confucius Centers around the world. They want to teach Confucianism to their children and to the world. Indians must study as to what makes China great; what makes them excel others? The Chinese have a strong sense of self-image in contradistinction to the counter-image of Barbarians. They are following the Classical norms in contemporary dealings. We cannot understand China without knowing their perception of us in their own language. The study of China has to be on specific and general levels, keeping in view as to how culture has conditioned their political and economic life and strategic thinking.

Current Indian writing on China

There will always be a vast scope in the study of Chinese sources besides Western evaluations. Chinese sources in their original expression give a perceptive view of the cultural interflow over the centuries. The evolution of China Studies in the Indian context will have to take into account our national priorities in terms of competition and confrontation. The Chinese Railways are coming to Kathmandu, which will change the regional geopolitical scenario and may heighten tensions. The Chinese are creating their future on the Han concepts of international relations. As early as the second century BC the Chinese emperor sent Chang Ch'ien to find out details about Central Asia. He opened the world of Central Asia to China. He travelled as far as Bactria, whence he took Indian

music, which became the 28 martial tunes of Chinese armies in the Han period. We have shared so many centuries with China in arts and culture. To have friendly relations with China, we have to be strong politically, diplomatically, economically and intellectually. The political will of China is Confucius in a modern manifestation. Neo-Confucianism is conditioning contemporary developments.

Current Indian writing on China has to focus on the content of our relationship with China in the future and how we should plan for it in diplomacy and at the civil society level. China is staking its claim on Arunachal Pradesh and we need to deepen the historical ties of this Pradesh with other parts of the country to counter Chinese claims. We need more detailed research on India China relations. Confucian thought conditions the East Asian and South East Asian countries. We should have a political will and perception of the future grounded in our history. Our understanding of classical China is important from the cultural point of view because it has a large Buddhist population, and many monasteries.

We must establish close relations with the Chinese Buddhists. They are friendly towards India, though they don't have a political voice. We can invite the monks of the Shaolin Monastery to teach martial arts. The Buddhist population in China can help to maintain friendly cultural relations. Chinese Buddhists are poor; their poverty does not allow them to visit the Buddhist sites in India. Bilateral initiatives should promote Buddhist pilgrimage at the governmental and civil society level. We can invite Buddhist poets, writers, monks and experts of martial arts.

Chinese are turning towards Christianity, because their main attraction is the United States. They are going to the US for jobs and to them the United States is a vast area, which the Chinese can populate. In the long run, it may work out to be a demographic dominance of the United States. When Huntington went to the University of Osaka, Japan he asked the Japanese: why don't you use English in your country. The Japanese responded: if we start using English we will be ruling the United States one day. The Chinese migration to the United States in large numbers may have a similar meaning.

As far as research funding is concerned, we need higher allocations for China studies because it is our most important neighbour. The global economic recession has slowed down US and Europe. Will China outspeed the West in pure research, as distinct from applied technology? Pure research has nothing to do with economic slowdown. The 19th and early 20th centuries were devoted to pure research. In the aftermath of WW II, research has become development oriented. Our studies of China have to analyze the factors that made the Chinese achieve stupendous development in a short span of time.

Our topics for research on China will be different from those of the West. It is necessary to discuss the topics of research on Chinese culture and their correlation to the present and to the future. We have to understand the Classical culture of China in its contemporary manifestations.

The *Beijing Review* discusses issues that are vital to the unique Chinese identity in the age of modernization. The Chinese were clear from the days of Chairman Mao that they were not going to follow the Soviet model blindly. They believed in their own model of development for agriculture,

industry, infrastructure etc. They adjusted according to their needs and not as per the theoretical constructs of the Soviet Union. These issues need to be discussed with our Chinese counterparts and their responses can enlighten us. Chinese reactions will be mild, subdued, silent, and smiling. We have to read their smiles to understand better.

There are no substantial academic exchanges between our two countries today. There should be a clearly defined agenda. Academic seminars are important, besides exchange of books. Few Chinese books are available in India. There should be a library of Chinese books in Delhi along with books on China from the US, Europe and Russia. The Delhi University has a good collection, but we need far more books in the Chinese language for the humanities, sciences and technology. Strengthening the collection at the Delhi University library would be a step towards our understanding of China in Chinese terms.

The Chinese are self-centered. They read foreign books rarely. Their libraries have few books in the English language. They concentrate on research in their own language in keeping with a strong sense of national identity and to encourage widespread creativity.

Indian experts need to study how the Chinese achieved excellence and global standards in a short span of time. Chinese perceptions are formed by Confucian ideas and they are predominantly Sino-centric. China's friendship with India will depend on our military and economic strength. We have to be super-strong in every respect. A Chinese journalist once said to me that India is a soft country; and Hinduism is a soft religion. They do not appreciate softness. He said that the South Chinese tie a living monkey to a stool, hammer his brain and eat it without cooking. He implied a lot in this short statement.

The dew on the grass

Recently I have translated the life of Lord Buddha from the Chinese biography entitled *Shih-chia ju-lai ying-hua shih-chi*. It was compiled by the Buddhist monk Pao-cheng of the Ta-pao-en monastery during the Ming period. Important episodes in the life of Lord Buddha are cited from Chinese Sutras and they are illustrated on opposite pages in fine line drawings. The drawings are like dew sprinkled on the grass as traces of a divine presence. Father was fortunate to find a copy of the xylograph. To him it was:

The magic of a glance
that illuminates in the gold,
the cloud in your minds horizon,
making your days glisten
with glimmering moments.

Alas! Father was not to see it in print. It will appear half a century after his passing away.

5. THE VOTIVE BODHISATTVAS OF TUN-HUANG

Classical Texts and the Renaissance

The modern age began in the 15th century with the collection of classical manuscripts, when pagan Greek was owned, libraries and museums formed, and the age of printers and expositors had dawned. The discovery of Greek and Latin manuscripts became the transition from theocentric learning to Reformation, Naturalism, Humanism down to the Natural Sciences as an apocalypse of the beauty of the world and man in unaffected spontaneity, without side thoughts for piety. It was a Renaissance, a rebirth or *punarjanma*, wherein pagan values of nature supplemented Christian motives. A newly acquired curiosity for nature, coupled with an earnest penetrative approach, became elastic tendencies towards progress rather than immutable dogmas. The discovery of the profundity of Sanskrit as a mirror of European linguistic evolution thrilled Europe. Several languages of the Continent felt that their proximity to Sanskrit gave them a veil of classical sanctity and a vital dignity of their own. The primacy of the national languages of Europe was to ameliorate the condition of the lowliest citizen. The great Indo-European heritage enshrined in Sanskrit can again breathe new life in facts of today, with its social and spiritual creative power unhampered by a scripture, by its lack of philosophical absolutism, and by its wide divergences of erudition, profundity, imagination and realism. No 'original sin' but 'inherent or original enlightenment' of the Sanskrit tradition of meditation has to be the serene beauty of human life threatened today by greed, consumerism, economic formalism, and depleting natural sources. A fresh interpretation of Sanskrit texts and their enrichment by the study and publication of millions of manuscripts that lie unread is an urgent need to give a new vision of Life, and to ensure the Inner Democracy of Values in a fermentation of ideas, for orientating a viable way that respects humanity, environment and scientific naturalism.

The Sanskrit cosmopolis

The Sanskrit cosmopolis of texts and images, of social practices and individual convictions have been an integral part of several countries of Asia. The doctrine of karma, among others, contributed to the flourishing of paintings and sculptures, caves and caityas, when soldiers and generals defending the Central Kingdom of China hardly ever returned from the commandery of Tun-huang, rightly termed the 'Blazing Beacon'. Life on the borderlands of China was harsh, very few or none returned home from the commandery as continuous warfare with the Huns and other barbarians left a heavy toll. A soldier Ban Chao who had served for thirtyone years in the Western Regions in the first century AD, wrote to his superiors:

Your servant dares not aspire to reach Jinquan country
Only that he might living enter Jate Gate Barrier.

Poet Wang Changling (AD 698-c.765) brings the harsh realities of the fate of soldiers defending the borderlands like Tun-huang in his vivid poetic evocation:

Bright moon of Qin times, Barrier of the Han era,
Men march a thousand miles, none have yet returned.
Only despatch the Flying General to Dragon Town
And no barbarian horse will cross Yin Mountain!

Bodhisattva banners follow a text

Bodhisattva banners were dedicated as a potent confidence building measure to keep up the morale of the civil bureaucracy and fighting forces in an area with measureless sand mountains and desolate towns, sparsely shaded by willows or other greenery. Offering of votive stupas, banners, tying threads and the like were *naimittika* rituals which were a culmination of personal purification, and worship of the deity in perpetuity for abundant blessings. The banners were offerings of a permanent nature and highly valued. Several banners of the 9/10th centuries have survived and are preserved in the British Museum, Musée Guimet, and the National Museum of New Delhi.

These banners from Tun-huang with a triangle of the head-piece, streamers, suspension loop, and costume of Chinese or Indian Bodhisattva type, have Bodhisattvas standing facing the spectator (actually meant to face the main deity to whom fervent prayers are addressed). They were meant to be 'votive offerings' for prolonging life, for the deceased dear ones to attain paradise, and for other purposes. Stein painting 151 is inscribed "salutation (*namo*) to the Bodhisattva who cleanses and removes the spiritual impediment caused by previous karmas." Stein 155 has the inscription "salutation (*namo*) to the Bodhisattva who prolongs life". Stein 343 has the prayer: "salutation (*namo*) to the Bodhisattva, Prolonger of Life." The banners have Bodhisattvas in general as well as specific deities like Vajrapāṇi. The Bodhisattvas hold various objects or have different mudrās. The Bodhisattvas in añjali mudrā, have been represented most frequently. They have been rightly identified as Bodhisattvas both by Waley and Whitfield in the following Long Rolls of Bodhisattvas.

Stein 142 (Waley p.159) paper banner. Whitfield 2 pl.45.

Stein 196 (Waley p.196) is a long strip of 11 feet with four Bodhisattvas.

Whitfield 2 pl.33, 32, whole strip in fig. 46.

Its further section is Stein 216 (Waley p.186) with five Bodhisattvas, about 13 feet long.

It is incribed: donated by Jên Yen-ch'ao Controller of the Kuei-i Army . . . member of the Order of Silver-blue Luminous Salary, Additional President of the Board of Works, to flap

in the wind like a bird in flight, so that his salary is as vast as the sea, the countenance of his Lady wife blooms forever, and parents are in health and security. The date is AD 956.

Stein 205 (Waley p.181) is a long roll of 39 feet of light silk with the names of nine Bodhisattvas inscribed.

Whitfield 2 pl.36, complete roll in fig.52.

Stein 214 (Waley p.185) is 54 feet long, mounted in two rolls by the British Museum. Majority of the figures have hands in añjali-mudrā.

Whitfield 2 pl.34 and 35, complete roll in fig.49, 50.

Stein 215 (Waley p.186) is 13 feet long, two lengths of silk have been joined.

A standing Bodhisattva in añjali-mudrā at the bottom.

Bodhisattvas wrongly identified as Avalokiteśvara

On the contrary, some banners with standing figures in añjali-mudrā have been identified as Avalokiteśvara by Waley, and following him by Whitfield, e.g.

Stein 142 (Waley p.154) Bodhisattva. Whitfield 2 pl.45 (Avalokiteśvara)

Stein 155 (Waley p.157), Whitfield 2 pl.43, fig.61

Inscribed: "Namo to the Bodhisattva who prolongs life".

Stein 156 (Waley p.157), Whitfield 2 pl.42, fig.60

The National Museum, New Delhi has twelve banners with Bodhisattvas in añjali-mudrā, and they have been named Avalokiteśvara by Waley:

Stein 340 (Waley p.232) no name

Stein 414 (Waley p.255)

Stein 423 (Waley p.258)

Stein 440 (Waley p.264)

Stein 504 (Waley p.292)

Stein 505 (Waley p.293)

Stein 524 (Waley p.299) six linen banners Ch. lv.0038-43

These banners will be reproduced in the forthcoming *Buddhist Paintings from Tun-huang in the National Museum, New Delhi* by Dr. Nirmala Sharma and myself.

Merits of offering banners (*patākā*)

The Karma-vibhaṅga has been depicted in reliefs of the hidden base of the Borobudur. Relief 0-141 shows the presentation of banners to a sanctuary. It has the inscription *patākā* 'banner'. Relief 0-142 shows a man of great wealth, which is confirmed by the inscription *āḍhyabhogī* 'very wealthy.'

Bodhisattvas in añjali-mudrā as an expression of Karma-vibhaṅga

The añjali-mudrā of the afore-mentioned figures raises a doubt about identifying them as

Avalokiteśvara. Three inscribed banners actually name them Bodhisattvas and not Avalokiteśvara. Avalokiteśvara was a Great Bodhisattva venerated almost like a Buddha and he could not be in añjali-mudrā. There is no known icon showing him in this gesture.

The donors were in añjali-mudrā, for example the donor boy in Stein 4 (Whitfield 2 pl.8-3), another boy donor in Stein 21 (ibid. 2 pl.2-2), and a donor in Stein 41 (ibid.pl.17-1). This mudrā pertains to the donors. The Bodhisattvas in añjali-mudrā stand for the donor, in perpetual salutation to the colossal sanctum of Tun-huang.

The añjali-mudrā reminds of the Patan Darbar Square in Nepal where the King and Queen sit on top of a pillar, offering worship to the deity in deep reverence and in eternity (Slusser 1982:2 pl.30). King Bhūpatīndramalla helped shape the Bhaktapur Darbar Square where the sits on a pillar facing the deity in salutation (ibid. pl.32, 33). The largest domed temple of Kālamocana was constructed on the banks of the Vishnumati River, Kathmandu, in 1874. He raised a pillar on which he stands in worship (ibid. pl.214). The gilt images of Pratāpamalla and family members surmount a pillar at the Degutala temple, Hanuman Dhoka, Kathmandu, AD 1670 in worship (ibid. pl.238). There was another tradition of offering a *dhvaja*. A superbly crafted Garuḍa-dhvaja was offered to Viṣṇu in AD 1851 at the Tachapaltol, Bhaktapur (ibid.pl.243). The donors of the Tun-huang scrolls were members of aristocratic families who could offer paintings done specially by excellent artists, as well as ordinary folk who could offer only simpler substitutes.

The Borobudur relief 0-157 has the inscription *añjali* whose advantage has been interpreted by Sylvain Lévi 1932: 83 as "one will receive an excellent body." The Sanskrit text of the Karma-vibhaṅga § 62 says: they who venerate the four great caityas at Lumbinī, Mahābodhi, etc. in Madhyadeśa will gain ten merits of being reborn in Madhyadeśa[1], will have expensive dresses [2], noble family[3], ripe age[4], sonorous voice[5], brilliant genius[6], dedicated faith[7], noble character[8], excellent learning[9], and liberal generosity[10]. They will have a vivid memory (*smṛti*) and wisdom by doing homage at a Buddhist pavilion (*Buddha-prāsāda*). The original Sanskrit text and its English rendering by Jan Fontein (1989:62-63) from its Chinese translation is quoted below.

LXII. *katame daśānuśaṁsā Madhyadeśe catur-mahācaitya-Lumbinī-Mahābodhi-prabhṛtiṣu Tathāgata-caity-āñjalikarma-praṇipāte. ucyate.*

Madhyadeśe janma pratilabhate.
udārāṇi ca vastrāṇi pratilabhate.
udāraṁ kulaṁ pratilabhate.
udāraṁ vayaḥ pratilabhate.
udāraṁ svaraṁ pratilabhate.
udārāṁ pratibhānatāṁ pratilabhate.
udārāṁ śraddhāṁ pratilabhate.
udāraṁ śīlaṁ pratilabhate.

udāraṁ śrutaṁ pratilabhate.
udāraṁ tyāgaṁ pratilabhate.
udārāṁ smṛtiṁ pratilabhate.
udārāṁ prājñāṁ pratilabhate.
asyoddānam. deśa-vastra-kula-rūpa-svara-pratibhānatā-śraddhā-śīla-śruta-tyāgān. smṛtimān bhavati prajñāvān tathāgatasya Buddha-prāsādaṁ kṛtvāñjalim. labhate dhīraḥ saprajña udāram āsrava-kṣayam.
uktaṁ ca sūtre. ye kecid Ānanda caitya-caryāṁ caramāṇāh prasanna-cittāḥ kālaṁ karişyanti, yathā bhallo nikṣiptaḥ pṛthivyāṁ tiṣṭhate, evaṁ kāyasya bhedāt svargeṣūpapatsyanti.

LXVII: There are ten types of merit to be gained from the gift of a painted banner: 1) upon rebirth one will be like a banner: Kings and Ministers of State, one's family, friends and sages all will pay one homage; 2) one will freely associate with the very wealthy and one will amass great treasures; 3) one's good reputation will spread widely in all directions; 4) one will be of grave and sedate appearance and one's life will be long; 5) in future rebirths one will practice charity with firm resolve; 6) one will be of great renown; 7) one will have great status and virtue; 8) one will be reborn in the upper classes; 9) when the body decays and life comes to an end one will be reborn in Heaven; 10) one will soon enter Nirvāṇa. This is what is meant by 'from the gift of a painted banner one obtains ten types of merit.'

Five Chinese translations of the Karma-vibhaṅga over eight centuries

The paintings of Bodhisattvas in añjali-mudrā represent the donor himself following the prescriptions of the Karma-vibhaṅga. The theory of karma was developed in Buddhism and it had become embedded deep in the psyche of Buddhist China. The *Dharma Analysis Treasury* was popular during the T'ang dynasty (618-907) which says that karmas are unchangeable, but repentance can eradicate them. Banners were donated for earning *puṇya*, such as prolongation of life. The Tun-huang banners belong to a period of insecurity of the late 9th or mid-10th centuries. They reflect a time of the fall of Buddhist kingdoms in Central Asia, the destruction of monasteries which were arteries of both trade and Sutras, and the need of constant vigil to preempt any misadventure of Islamic onslaughts.

The Karma-vibhaṅga was well known in China, as it was translated into Chinese five times from the third to the tenth century. The five translations are:

1. *Tou t'iao ching* or Todeyya-sūtra by an unknown translator during the Western Chin dynasty (AD 265-317). Nj 611, T78, K701.

2. Śuka-sūtra translated by Gautama Saṅghadeva in AD 397-8 as the 170th sūtra of the Madhyamāgama. Nj 542, T26, K648 (170).

3. *Yin wu ching* = Śuka-sūtra, translated by Guṇabhadra during AD 435-443. Nj 610, T79, K695.

4. *Fo wei shou chia chang che shuo yeh pao ch'a pieh ching* = Karma-vibhaṅga, translated by Gautama Dharmaprājña in AD 582. Nj 739, T80, K805.

The titles of the two Chinese translations of the Western Chin dynasty (no.1) and by Guṇabhadra (no.3) are based on the names of the brāhmaṇa Todeyya and his son Śuka whose role is narrated in the introductory story of the Karma-vibhaṅga. The "Sutras relate, that there was a white dog in the house of Brāhmaṇa Gṛhapati named Śuka, in Śrāvastī. This dog barked at Buddha, when the latter approached the house for alms. Then the dog was told by Buddha, that he was a Brahmacārin named Todeyya in his former birth and constantly made a noise in asking food; but now having been born as a dog, he could simply bark, and that he should be silent. Afterwards Śuka, the son of the former Brahmacārin, and the master of the present dog, was very angry with Buddha, having learnt that his favourite dog was greatly offended by Buddha. Then Buddha taught him the doctrine of Karma." (Nj 611).

5. *Fen pieh shan yeh pao ying ching* = Karma-vibhaṅga, translated by Śāntideva (in Chinese T'ien Hsi-tsai) in AD 984. Nj 783, T81, K 1098. He came from Kashmir, with Dānapāla of Oḍḍiyāna in Northern India, that is, modern Ohri in Kashmir.

The last translation shows the special role of the Karma-vibhaṅga in the tenth century. Śāntideva must have been specially invited to China when they saw the fall of Buddhist kingdoms of Central Asia one after the other in rapid succession. China had been in close political, strategic and economic relations with them, as they were the source of their cavalry power with the supply of horses from Sogdiana, and the main source of jade the crucial component of imperial rituals from Khotan. Śāntideva had been in Jalandhara, one of the sixtyfour sacred places of Śākta traditions, a Śaktipīṭha. The evil destinies (*durgati*) in vanishing Buddhist Central Asia had to be overcome by the prescriptions of the Karma-vibhaṅga as well as the omnipotent rites of Jalandhara, which were being transmitted through Śāntideva. The name T'ien Hsi-tsai has been reconstructed as Deva-śānti (?) by the *Répertoire du Canon Bouddhique Sino-Japonais, fascicule annexé du Hōbōgirin* 1978:283. The Chinese took Deva as a family name, and the two-character Hsi-tsai as his personal name. In conformity with Chinese usage, they put the family name in the first position and it became Deva-śānti (?). His title is *Ming chiao ta shih* 明教大師 'the great teacher of the mantra doctrines'. *Ming* 'light' is *vidyā*, and a *vidyādhara* is 'a master of holy Buddhist magic with the use of *paṭas'* in the Mañjuśrī-mūla-kalpa 56.23 (Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary,* 2.488). Śāntideva must have introduced esoteric rites, with an emphasis on *paṭa* or paintings to invoke their powerful effects. Vidyādhara means a 'mantra-holding hermit'. "The siddha-vidyādharas are hermit-ascetics who have mastered the powers deriving from the recitation of vidyās or dhāraṇīs. The mantra-dhāraṇī-sages (in Japanese *shingon-myō-sen*) are Vasiṣṭha, Gotama and Atri in the maṇḍala of Abhisambodhi-Vairocana (Snodgrass 1988:486). Thus Śāntideva was a renowned mantra-ascetic who gave a new translation of the Karma-vibhaṅga to ensure perfect results from precise and correct rituals.

The donation of the votive Bodhisattvas in añjali was the outcome of an ambience of perfection, total accuracy of the translated sutras, and a sure outcome of the offerings.

Two folios of Sanskrit (Lévi 1932:235-6) and fragments of the Kuchean (ibid.243-257) Karma-vibaṅga have been found in Central Asia. It was a popular text from the island of Java to the sands of Central Asia and as far as the sprawling land of China, that is, wherever the doctrine of Buddha held sway.

Karma-vibhaṅga as a value system

The Karma-vibhaṅga, which was translated into Chinese five times over eight centuries, was the main foundation of the doctrine of karma that humans are responsible for the consequences of their actions. Their effects are either good or bad, depending on the intention and action of the doer. The karma teaching introduced responsibility for every human deed, and prevented determinism. It brought about a new empirical person whose driving force was good of the individual, family, society, and nature. The Chinese paintings of votive Bodhisattvas at Tun-huang are an assurance of such a value system, which the world needs today. The study of Sanskrit texts in print, and particularly the myriads that lie in manuscripts, is an urgent need to comprehend the Indo-European striving for harmonisation of man and nature so that life continues in all its glory. Sanskrit alone has preserved the Indo-European context of active life in the morality of the contemplative. As Dorothy M. Emmet says in her book *The Nature of Metaphysical Thinking* (1946:163): "For to be significant life needs form, and form is the outcome of a quality of thought and feeling which shapes a tradition". In the beginning was the WORD — Sanskrit is that WORD of all the Indo-European peoples to renew the wisdom that is a vital ever-transforming experience. Erwin Schrödinger in his book entitled *What is Life?* enunciated Upaniṣadic thought as: "Consciousness is a singular of which the plural is unknown." Sanskrit is the Indo-European consciousness of the Eternal and the Universal omnipresence in the creativity of Humanity, where technology is a dialect of culture.

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6. JOSEPH NEEDHAM'S HISTORY OF SCIENCES IN CHINA

Simon Winchester, *Bomb, Book & Compass: Joseph Needham and the Great Secrets of China*, (Viking, London, 2008) is a stunning life of the great master Prof. Joseph Needham, who astounded the academic world by opening up the many-sided scientific achievements of China from the third millennium BC onwards. Written by the renowned Simon Winchester, it shows how the love of a Chinese beauty bloomed in the mind of Needham the symbols and forces of the collective psyche of the Chinese over the long span of their annalled time. A Chinese saying goes: "the higher the mountains, the deeper the valleys". It reflects the ideographic space of China with its sharply defined concepts of the heavenly kingdom and the barbarian, and their intertextuality. This contraposition springs from the duality of the *yin* and *yang*, of the self-image and the counter-image. Simon speaks of Needham as the only child of his parents who were shackled in a disastrous marriage, which later on flowered in the erotica of his life. The biographer leads us to the deep valleys of the passion of Needham. When Needham was thirtyseven he fell headlong in love with Lu Gwei-djen and that enraptured him to her country. She taught him the language, little knowing that one day he would probe the deepest secrets of the Middle Kingdom. The Renaissance Man that Needham was, with his vast range of interests, attracted Lu who ultimately became his mistress and muse.

The biographer has researched diaries and personal records extensively into the tinyest of events that became the solid foundation of a stupendous academic project of the twentieth century. In 1930 the couple (Lu and Needham) lay together in a cramped single bed. Needham lit two cigarettes and gave one to Lu. He asked her to write the word for cigarette in Chinese. As he copied the two-character word in his diary it captivated him by its loveliness, and its structured construction of 19 strokes. It meant "fragrant smoke". A new space suddenly opened for him and he said "I must learn this language". His massive biological study of morphogenesis converged into the swirling calligraphy and the disciplined order of strokes of a Chinese ideogram, a lover's solidarity with his sweetheart, all the aesthetics of the eyes and the heart, and it became his newfound intellectual passion, or in his own words: "like going for a swim on a hot day, for it got you entirely out of the prison of alphabetical words, and into the glittering crystalline world of ideographic characters". As the biographer Simon points out: "The language was China: to love the language was to love China". Maybe some day we too could say this of our beloved Mother India: To love India is to love our languages.

Simon vividly details the war-time scientific mission of Needham to China as historic and as fundamental to the Chinese intelligentsia. The colleges and universities of China were being converted into bars, brothels, stables, hospitals and barracks by Japanese forces. Savagery was directed towards China's intellectuals. Dons assembled at Oxford persuaded the British Government

to intervene for China's intellectual survival. After eighteen months of negotiations the British Foreign Office sent Needham to China in the spring of 1942, after the Japanese attack on Pearl Harbor in December 1941. His love affair with China long last bore fruit on the afternoon of 24 February 1943 when he landed in Yunnan. Instantly, he had the robe of a Chinese scholar made for himself. He was entranced by the abacus and a desktop machine on which his tailor calculated the length of the silks required and their cost. The biographer provides graphic details of the subsequent untiring and dedicated efforts of Needham to cheer up, and succor the academic community of China.

A Sino-British Science Cooperation Office had been created that saved the intellectual life of China. Here he came to know Huang Hsing-tsung who was appointed as Secretary to the Cooperation Office. During the period of Sino-British cooperation, he had visited 296 Chinese universities and research institutes, arranged for tons of equipment, chemicals and scientific journals, and laid the foundations for an organisation to support Chinese science that would function long after him. A famous Chinese meteorologist summed up the work of Needham as one who brought to China "fuel in snowy weather".

Simon's moving account of the hard-hit professors, while silk-gowned mistresses were cruising in chauffeured American limousines; abject poverty of the workers reeling in hunger, creative Chinese men and woman selling their precious books and artistic treasures for the survival of their families, fortified Needham's enthusiasm for China's socialism. Chou Enlai delighted in the Briton's enthusiasm in his country's socialist future. Needham truly believed in the impressive idealism of the communists in the early days. His agreement to investigate the allegations of the Korean War savaged his reputation. Shunned by many, denounced in Parliament, he was held in disdain. When he made a journey to China in 1972, he was invited by Chairman Mao to ask if plying the 'Flying Pigeon' or bicycle is better for his people than to drive a motorcar. He concurred: "My old bicycle is perfectly satisfactory for almost all of my needs". With that he was invited to leave.

Within days of his arrival in Kunming during the Sino-Japanese war he was convinced that the history of Chinese science was no vague notion, but had to be written. Francis Bacon had said that three inventions that most profoundly changed the world were gunpowder, printing and the compass. Needham found that all of them had been invented and first employed by the Chinese, besides scores of prosaic objects like toilet paper, wheel barrows, stirrups, small pox vaccinations.

Simon presents a lively account of the newfound intellectual passion of Needham to learn the Chinese language which had been the cultural continuum of the people and their creativity. In the rich and evocative details of Simon's narrative we can follow each and every twist and turn of Needham's dedicated labours, maniac energy and infinite resourcefulness to unravel the history of Chinese science that would define the remainder of his life. On15 May 1948 Needham sent his project for the *Science and Civilization in China* to the Cambridge University Press, which readily accepted the proposal in a reply dated 22 May 1948. Mr.Wang Ling arrived in Cambridge from Shanghai and got the post of assistant editor. Books and papers were pouring in from China jammed into cargo planes. They included rare and ancient wood-printed books. Dr. Zhu Kezhen who was President of the

Zhejiang University called the "Cambridge of the East," donated his entire collection. It had works of extraordinary rarity. Among them was the 1888 edition of the largest book of the world, the Imperial Chinese Encyclopedia, commissioned by Emperor Kangxi in 1700, in 10,000 fascicles and 170 million characters. It is an anthology of everything important known to the greatest minds of the metropolis of the Celestial Empire. To Needham it was of paramount usefulness, and he admitted his incalculable debt to Dr. Zhu. Needham's fascination had begun with the small pocket abacus and a table-top teak and brass contraption for confirming the calculations of the abacus used by a rural tailor. He got a history of Chinese mathematics from the brilliant Dr. Hua, who had worked with G. H. Hardy at Cambridge like the legendary Indian mathematician, and whom Needham described as the "Chinese Ramanujan". With a little more digging, Needham found reference in a tenth century text to the abacus ("ball arithmetic" in Chinese) in AD 190. It was the oldest calculating machine ever made (Pascal had devised the first in 1642 in the West). He uncovered a full description of the abacus in the commentary of Chen Lun.

Simon records how Needham suffered from no bedding, no heating inspite of the freezing cold when he went to inspect a monster irrigation project on the Min River. It had been created 2300 years ago by engineer Li Bing during the Chin dynasty in the third century BC. Astonishingly it still stands: a monument to the Chinese sense of the gargantuan, and the perfection of their hydraulics. Chain drive was invented by the Chinese in the tenth century, seven centuries earlier than Europe. Many chain suspension bridges stand till today, for example the Luding Bridge built in 1700 across the Dadu river in Sichuan. Far more ancient is the segmented arch bridge outside Beijing, constructed by Li Jung in AD 605. It is more than 120 feet long. Even after 1400 years it is standing today. The frist printed book of the world is a Chinese version of the Vajracchedikā Prajñāpāramitā which was discovered at Dunhuang and now it is a prized possession of the British Museum. Simon conveys to us the excitement of Needham: "What a cave of glittering treasures was opened up... Wherever one looked, there was "first" after "first". A commemorative cast-iron Lion of the tenth century, weighing forty tons, a feat of metallurgy, stands as a memorial to the defeat of the Tartars in the Hubei province. The Chinese gave Chinese names to Needham. One of them *Sheng Rongzhi* means "the Master who is Victorious over Confusion".

By an extraordinary series of events appeared the first volume of Needham's masterpiece *Science and Civilization in China* on 14 August 1954. He had shattered the myth of the cultural and intellectual supremacy of the West, in the words of Simon. He had built a solid bridge between the East and the West and inspired a reverence for history that may captivate the essence of immensity, or "to think in oceans" in the words of Needham.

Simon ends his engrossing biography with Jichuan, which grew the first rhubarb of Chinese legend, as one of the three space cities of China in the Gobi desert. The billboard at its entrance in enormous Chinese characters in scarlet, *and* in English states: "Without Haste. Without Fear. We conquer the world". Needham missed the hardened sense of inner certitude of Confucianism in his rapture of intellectuality and in his unwavering affection for the spitfire beauty that Lu once was.

Needham has also noted Sino-Indian contacts in the domain of natural sciences. The Annals of the Sui Dynasty, completed in AD 610, catalogue *Po-lo-men* or Brahmin books on astronomy, mathematics, calendrical methods and pharmaceutics. The great Buddhist master I-hsing who helped Śubhākarasiṁha of Nalanda to translate the Tantras, was a noted astronomer and mathematician who calculated with precision the sidereal year fraction. The magnetic needle is also associated with him. The technology of printing was a Buddhist contribution. Multiple copies of a sutra were required for *lakṣa-pūjā* and hence the textile technology of stamping designs on fabrics became the wood-block printing of sacred texts for State rituals. I-hsing (683-727) translated a number of Sanskrit astronomical texts into Chinese that have not been noted by Needham. The relation of Chinese *hsiu* and Indian *nakṣatra* has to be evaluated anew in terms of historical priority via the translations of I-hsing. The theory and practices of Taoism and the influence of yoga on them has been discussed by Needham, though he is an ardent proponent of a "remarkable and perennial autonomy" of Chinese culture, science and style of civilisation. He points out that the Buddhist pilgrim to India Hui-seng brought news of a 'hennin' fashion in AD 518 which became a rage in China from the 11th to the 14th centuries. The glory of the First Unification of China under the Ch'in dynasty in the third century BC gave rise to the Sanskrit name for the Middle Kingdom: *Cīnasthāna* or *Cīna*. Sanskrit has the honor of giving to China her international name. In 647 Emperor T'ai-tsung sent an imperial mission to Magadha to get sugar technology. I have found an earlier reference in T'ang Wu-chieh's "Record of Many Countries". T'ang came to India in AD 420 and mentions 'stone honey' (*shih-mi*) for granulated white sugar, which is also the term used in the imperial annals of AD 647. The earliest known manuscript fragments of Kālidāsa's drama Śākuntala, from the seventh century, have been discovered in the Kuo-ch'ing monastery in the T'ien-t'ai Mountains. Kuo-ch'ing means "The Nation is Pure and Clean". Chinese theatre arose in this region, under the influence of Indian drama and 'transformation texts' of Buddhist passion-plays. There are too many areas of transcultural sharing between India and China, and quite a few are scattered over the 25 volumes of Needham's *magnum opus*. It is time to put them together in an anthology in the words of the authors themselves, to visualize the epic of ideas and the techniques of discovery in isolation as well as in collaboration.

7. INTERACTIVE DIVERSITIES: CULTURE AND CIVILIZATION

As your desire is, so is your will.
As your will is, so is your deed.
Bṛhad-āraṇyaka-upaniṣad 4.4.5

The concept of a global civilization is a child of a deceptive softening up of the triumphalist terms of the 19th and early 20th century when thinkers like Max Weber spoke of the uniqueness and universal importance of the special "Western" culture and civilization. They saw their direction of development as of universal importance and validity, and as a chain of factors that led to cultural events in the West. The plurality of cultures was an idealized presentation of the non-European ways and institutions as a critical counter-image, as backward stages of Western development. Plurality was neither owned nor honored, but merely provided clarity to the formulation of European culture as the only "regular and scientific" progress. All foreign cultures were backward as they lacked the socio-historical roots of a dynamic force to bring forth science and technology. Western thinkers posit theirs as special cultural value systems that enabled Western rationality to lead to a creative understanding of the world. The Benedictine conception of "work", as a necessity and as a deserving fulfillment of the purpose of life, led to the process of production and work among the upper classes. It initiated a progressive social, scientific and industrial change. Divinity of work was emphasized as material success in work that was deemed to be a symbol of divine grace. Achievements, destructions and crises were the threefold dynamics of change. Crises were not regressions, but catalytic forces. The traditional non-Western social structures and values have been derogated and brought down so that non-Western thinkers are compelled to channel their ideas in the Western mould. The contamination of air and water, coupled with the exhaustion of natural resources, is bringing about climatic and other violent changes. The lack of any perceptible human purpose and the threatening ecological crisis introduces a fleeting era of Western self-doubt. Is the Western Faustian man with eternal striving the carcinogen? "There is a cancer in this world; and it is man" complain the ecologists. Yet the West cannot accept a diminution of its values that form the driving forces of its civilization. The disruptive forces will have to find a new synthesis with creativity without dispensing with its values and basic structures. They may borrow some useful elements from other cultures, but there is no intercommunicating future of culture in the "mind" of the West. Culture, as a term and as a concept, is due to Bacon. He enunciated the notion of culture to express all forms of spiritual life: intellectual, religious and ethical. It is an intense effort to assert the inner and independent being of the Greco-Roman world. The terms inner and independent exclude extraneous ideals. The West is predisposed in favour of the immediately useful. In the West, civilizations follow a linear course of birth, growth, decay and annihilation. In the cultures of Asia, it is cyclical: birth, growth, decay and

renewal on a higher level. The fall leads to a rise, as a wheel. The motion of a wheel is circular: the point that touches the lowest also rises to the highest and the circle moves on.

While the world follows multiplicity of religions, a new sense of respect and understanding of others will have to be developed. "Higher Religion" implies a negative approach towards existing religions and creates misunderstanding. We will have to inhabit the spiritual universe as a continuing relationship between 'inside' and 'outside'. There is no 'inside' without an 'outside'. It has to be a continuing realization in the dream-space of humans. Without diminution of religious autonomies, we will have to own the 'other'. Alterity or otherness will be integral to humanity. No universal mission as a management of the world, but the acceptance of pluralism as well as respect for multiplicity. We have to pass from de facto plurality to pluralism. It has to be an authentic human plenitude of various strands, held together by mutual respect. We have to avoid abstract and faceless principles. The thoughtless imposition of one universal validity can dehumanize. Humanity can function mainly on its intrinsic multiformity, by vindicating respect for each other. Without abolishing constitutive polarities, we can awaken the feeling of humane solidarity in a pluralistic world. We can labor in the vineyards of sharing than where the grapes of wrath are stored. The deepest core of the humanum is in its bewildering intimacy of immensity and in the humane values of divergence. In the 13 volume *Oxford English Dictionary* the root word *civis* is akin to Sanskrit *Śiva*. Thus civilization rooted in the benign *Śiva* has to be a creative symbiosis to replenish humanity. In the words of a 12th century Jesuit monk: "every creature of the world is for us book, picture and mirror", to read, to look and to reflect.

The terms Higher Religion or higher values hurt the existing psychospheres. We have to evoke values of harmony, which can come from mutual respect, admiration of multiplicity, pantheism, and other such ideas and ideals. Universalism introduces hegemonistic ideas. "Cultural communality" cannot function as it will become skeletal without its flesh of variance. Rich diversity or universality does not encourage uniformity through external pressure. The Western as well as Semitic peoples believe in monocentrism in contrast to the Indic principle of 'harmony in diversity'. The most ancient scripture of the Ṛgveda, 1.164.46 says: "Truth is one; sages call it by various names". The Girnar edict of Aśoka says: "concord or harmony is the right attitude". This luminous vision of harmony transforms tolerance into a comprehensive human relationship. Our hearts have to be big. Humanity will be great by becoming great in mind and heart. Our century will have to develop a new science, the Science of Human Possibilities, geared to qualitative enrichments of many warps and woofs.

The vastness of the cosmos and our citizenship on the tiny planet earth humbles our pride. No centrality and superiority of man, no chosen people. Humans share a cosmology that goes far beyond anthropocentrism. They are always becoming. They are not arrested moments, subject to historic Revelation. Their essence is movement. From shells of individuals to intuitive insight where the mind strains to know the truth which is itself a process of cosmic movement. Human lives need grace and depth, a whole and balanced nature, purity of spirit, and living closer to the nature of reality. Self-integration, with life and mind controlled, has to allow the harmony of the will of man

with the will of the universe. Spiritual values are an urge for improvement of human nature. They should not be limited consciousness, but an opening to a higher self-existence and beatitude. The world is a scene of spiritual evolution by which divine consciousness may be manifested out of the material. The inward unifies all values. The highest values and man are inseparable. We have to sanctify the earth with the infinite ocean of wisdom and with the purity of consciousness that lifts it above all notions and formulations. This century will have to be moved by forces that preserve the vision of a finer world within this world.

A culture and a civilization are the dream of a people, their ideal perception of human existence and its aims, worthy of the ageless spirit of their Collective Super-conscious. It is conditioned by centuries of time and space, where diversity is a virtue, and the dwelling places of the mind are many. No conception can define the ineffability of the experience. The Kena Upaniṣad says: "it is other than the known and above the unknown". The future of humanity is in the creation of greater and greater wholes, and the holism of the mind is in sharing divergences.

The European perceptions of eurocentrism and the general theory of civilizations are both structurings of a mind that has seen phenomenal advances during the last millennium. The Western mind is seeking room to move meaningfully in a pluralistic universe, while it is rooted in the meaning and being of its own thinking and understanding. It does not seek either a revaluation or transvaluation of its *bodhicitta* in the rich structures of consciousness of Buddhism, Hinduism, Taoism, Confucianism or Shintoism. The arrogance of a "Higher Religion" generates its own antagonisms and may become its own obituary. A uni-dimensional norm of humanity is against the deep reality of history. We have to discover freedom to acknowledge variousness. All the centuries, climates, lands, languages can not be articulated according to a single symbol system. The 'new science' is bringing in indeterminism, plural logical systems, quarks without substance, irrational numbers and so on. They compel us to a polycentric world, to a new sensibility of polytheistic consciousness. Our century will have to be many-splendored, with a liveliness to sharing. It will not be a desire to control and manipulate societies through money or mind, sex or spirituality, power or privilege. No 'fundamental values' exist in a vacuum. They have a history of centuries, exegeses of hundreds of minds, the faith of millions, and now the dreadful power of technology. So concepts like 'cultural commonality' 'universalism' can be counterproductive rather than creative. India has accepted and respected differences, the beauty of many forms, the externality of various values. She has meshed the many in the harmony of divergence rather than of convergence. In the multiple patterns of polycentrism can be found a meaningful movement forward. Respect for the cultures, civilizations and religions of each other, and no interference or conversions by a subtle psychological agenda, can be the values of humankind.

"True Interactive Universality" will be rich diversity, with no single meaning. The various lines, the many realities will be lived in every one's deepest feelings. Religions, in the plural, will be global in the sense that they will be rooted in human consciousness as the vision and faith of fellow beings, whatsoever their demographic numbers. Universality of civilization, rather than a universal

civilization, will seek civil behaviour in the affirmation of diversity. Such a civilization will be multiple and the centre will be everywhere. A dialogue should aim at coexistence and a compelling sensibility of a new openness to multiple forms in dignity and equality. The future has to be an ethos of symbiosis, that favors harmony over opposition, 'we' over 'I'.

Human society will have to replace greed by need. We cannot rape nature's resources. Consumerism needs to be substituted by delimitation of our desires. A new harmony has to flow vitally in the course of human actions. Human and divine, creative and contributive, it has to be a force of beauty within. Possessions and more possessions, over-fed cities lead to internal barbarization. The glorification of consumerism enfeebles moral standards, destroys the waves of wisdom. A robust moral fiber and the perception of life based on the varied realms of existence can build a vivid symbol of a new life. We can find majestic paradigms in the Indic, Slavic and Sinic traditions, open in content, with spaces and no promises.

Our century dawns with the collapse of the industrial civilization and of the bipolar cold-war setup. They have been replaced by Information Technology and by an "Ultra-liberal Global State" that seeks to dominate the earth under the euphemisms of human rights and globalization through the downsizing of economies and the reshaping of other cultures by consigning them to the margins. Professional optimists are hard pushing humanity into an abyss full of pink clouds of cultural, social and political deception. Building a new multipolar world has become an urgent imperative, in which the four major nations of India, China, USA and Russia can take the initiative to develop stakes in each other. Indians and Russians are children of great geographical spaces, share the cradle of origins, and the most beautiful flowers can grow out of their ideals and values that can pick up human future from the abyss, triggering major changes in international affairs, particularly so when cultural identity is emerging as a decisive factor.

The identity of Russia is embodied in her language and her rich traditions. Russian united the various strands on the soil of Russia into a Slavic identity, which betokened close ties with India. The word *Slava* has been interpreted in several ways. One is that *slava* means 'glory', namely 'a glorious people'. *Slava* is cognate to the Sanskrit word *śravas* 'glory'. Sometimes the word *Slav* has been interpreted as *slovo* 'word', a people proud of their language. The Slavs occupy a place of eminence among Indo-Europeans as they have retained a number of ancient words in their daily language unchanged for the last five thousand years. The continuity of the Slav personality is unique, a continuity which has to be borne in mind when we speak of the future of Russia.

The discovery of Sanskrit in the 19th century as being related to the European languages was a major self-discovery of Europe. Sanskrit became a catalyst to the stabilization of the nation states via linguistic integration, as in Russia. Russian was close to Sanskrit than either German or French; hence it was more Classical, and this became a symbol of national pride. In 1784 Prince Scherbatov wrote in his novel that a nobleman was sent to India to learn Sanskrit. This is the first reference to Sanskrit in Russian literature. Long before the Indo-European model was formulated, the Russian intellectuals were aware of the solid earth of India, and of Indians in flesh and blood. In 1835 the

Minister of Public Instruction Count Uvarov appointed the first professor of Sanskrit. The greatest Sanskrit-German Dictionary was published in 1852 from St. Petersburg in seven volumes and to this day it remains a masterpiece of monumental scholarship. India has a project to enlarge and revise this Dictionary, but it will take centuries and till then the St. Petersburg lexicon will remain the prime reference work.

Russian words are close to Sanskrit, like *brat* for *bhrātā* 'brother', the Slavic word *rudru* 'red' is akin to Sanskrit *rudhira* 'blood', *rudhira* in Sanskrit has lost its primary meaning and is used in its secondary connotation of 'blood'. The Russian word *gora* for 'mountain' is Sanskrit *giri*. Thus the Russians and Indians share a linguistic heritage in the domain of nature. Some of these sharings are so basic that our relationships are going to become more intense in the world of the mind. During the Second World War a slogan that fired the Russian mind was *zhivyot rodina mat*, and till a few decades ago its posters were prominently displayed in the House of Soviet Culture at New Delhi. This sentence springs from the deeps of the Slavic mind. *Zhivyot* is a Ṛgvedic form *jīvyāt* "may live long". *Rodina* occurs in the Ṛgveda as *rodasī*: thereafter it has disappeared in Sanskrit, while it is alive in Russian. The sense of linguistic longevity in Russia is strong. The word *rodasī* means 'heaven and earth' in the Ṛgveda, but in Russian it is found in the singular. The Russian *mat* is *mātā*. The whole phrase means: "may Mother Earth live long". This is the slogan that made Russia impregnable to the Nazi might, as it is the within of the soil of Mother Russia, and the mystic fire of the mind of the Russian peasant.

The emergence of Leo Tolstoy as a cult figure and the dialogue between Leo Tolstoy and Gandhiji is another major landmark in Indian-Russian relations. Russia and India have to evolve new parameters woven around our shared heritage in the present millennium.

European unification over the trenches of centuries of wars has given peace and freedom to the states of Europe for half a century. The American avatar of unipolarity, conditioned by monotheistic dogmas, is giving rise to exclusion, extremism and violence. As early as May 1991 the-then Defense Secretary Richard Cheney had warned France and other European powers that US will walk out of NATO if they try to create an All-European rapid deployment force to defend European interests. To be free from dependence on allies, the Pentagon is developing "global reach" weapons system to strike its enemies at lightning speed from its territory. This drive gained urgency by difficulties experienced by the USA in gaining international cooperation for the invasion of Iraq. Unilateral intervention for subservience and regime change is enunciated in the National Security Document of 2002. This "unipolar decision" of the US calls for a restructuring of the international political system.

The inter-civilizational dialogue and historical experience of India, Russia and China can be conducive to a corrective perception of multipolarity. The Classical heritage of Indo-European languages can become a bedrock of a recognition of the Other, an affirmation of difference. Collision of cultures has to become an enriching relationship. The sounds of the outside world have to penetrate the "culture of walls" of Gaston Bachelard. Confucianism teaches that we are not born human but **become** human. Russia which combines Orthodox Christianity with Slav culture, with its

vast political potential and natural resources can join India in taking out the "spiritual emptiness" of humans. A "universal civilization" tied with threads of steel should not erase the heart-work of distinct cultures.

India and China populated by one-third of the human race, with the deep waters of the mind ennobling their hearts, stand at the tonality of a new order. The last twenty-three centuries have seen a continuing cultural interflow between the Western Paradise that is India and the Celestial Kingdom that is China. The rustling breeze of Buddhist fragrance has awakened the mindscape of both countries, endowing them with the web of thought, the harmony of art, the magnificent color of murals and sculptures, incarnating a new life and sinking into the sensitivities of our peoples deep-reaching muscles of mystery, draped in the intimacy of the mind. The first contacts were made by Buddhist scholars from India who appeared in the Chinese capital in 217 BC under the Ch'in dynasty. Contacts during the Ch'in dynasty are a fair possibility as the Sanskrit word for Cathay is चीन *China*, as such was the dynastic name Ch'in heard by the Indians. Resurgent India and China have to revitalize their relations, with no mine-ness.

In the reign of Kaniṣka, bilateral relations entered a new phase in economic, political and cultural domains. Kaniṣka as the greatest of Kushan emperors symbolized his international status by the adoption of four titles: Devaputra or Son of Heaven from China, Shaonana Shao or King of Kings from of Persia, Kaisara or Caesar from Rome, and Mahārāja from India, signifying the imperial dignity of the four superpowers of the time: China, Persia, Rome, and India. He played a major role in the dissemination of Buddhism to China. The policy of cultural internationalism enunciated by Aśoka found its efflorescence in the reign of Kaniṣka. Hsüan-tsang relates that Kaniṣka defeated the Chinese in Central Asia and Chinese princes were sent as hostages. Territories were allotted to them in Punjab, which were known as *Cīna-bhukti* and *Cīna-koṭa*, which Hsüan-tsang visited in the seventh century. Now they are a village Chiniyari (near Amritsar) and Chiniot. The Chinese princes introduced two new fruits to India: the peach and the pear. They came to be known respectively as *cīnānī* and *cīnarājaputra* which means "Peach the Chinese Princess" and "Pear the Chinese Prince".

The official history of the Sui dynasty, completed in AD 610, contains a catalogue of Sanskrit works on astronomy, mathematics, calendrical methods and pharmaceutics under the generic caption of P'o-lo-men or brāhmaṇa books. During the seventh and eighth centuries Indian scholars were employed in the Astronomical Board at the Chinese capital. Kāśyapa Hsiao-Wei, who was there shortly after AD 650, was occupied with the improvement of the calendar, as were most of his Indian successors. The greatest of them was Gautama Siddha who became President of the Board. These scholars brought an early form of trigonometry, which was developing in India.

Along with Buddhism, sugar came to China. Sugar is termed *shih-mi* 'stone honey' in the Sui Annals which renders the Sanskrit *śarkarā*, from *śarkara* 'granules, stonelets'. In AD 647 Emperor T'ai-tsung sent a mission to Magadha to study the secrets of boiling sugar. This method was adopted by the sugarcane growers of Yang-chou.

The earliest specimen of printing from China is a printed sheet with the figure of the Goddess Pratisarā in the centre and Sanskrit mantras written concentrically around the figure. It is dated AD 757. The world's oldest printed book dated 11 May 868 is a Buddhist work on transcendental wisdom entitled Vajracchedikā, now in the British Museum. Printing flourished as an integral part of Buddhist requirements of large number of sutras and mantras for mass distribution.

The emerging economic might of China, and her becoming a major military power is grounded in the context of its Chinese ~ Barbarian ideology of two thousand years. Religions, cultures and languages (all plural) can play a role in creating a cultural sphere to uphold transnational principles of shared values. In this, a dialogue of India and China can turn any feared collision into an enriching relationship. Buddhism with its multiple universes of gods softened sinocentrism, and Chinese literati were ever on perilous paths to Serindia and India to acquire new sutras, new concepts, new art forms, new scientific knowhow, new military perceptions like "power and virtue". The interior and exterior were no longer sharply contrasted. The interactive mindset did not shut out the foreign but welcomed heterogeneous elements. It became an open culture. The pre-existing religions and thought systems harmonized with Buddhism.

India and China with their millenarian experience can provide an alternative to Huntington's three fears: (i) dominant Western civilization is reaching a low ebb, (ii) the hegemony of Western civilization can be endangered by the Islamic and Confucian civilizations, and (iii) dominance by force to prevent the dissolution of hegemony. Huntington uses culture and civilization as interchangeable synonyms. The exact conceptualization of culture and civilization can contribute to their peaceful coexistence. Life sphere has two tiers: the inner core and the outer shell. Culture is the inner core: the ideals or standards on which value judgements, aesthetic feelings, and other aspects of the ethos are expressed. Civilization is the second tier of the life sphere, the outer shell of institutions, social apparatuses, scientific knowledge and technologies to maintain the life sphere. Civilization the outer shell, is built on culture the inner core. Both are closely linked. While civilizations can be global, cultures are of a pluralistic nature. Technological innovation, instantaneous transfer of information, global political and economic systems transform into a near-unified globalized civilization. With the universality of civilization, differences between cultures take an ever-increasing importance. The apparatuses of civilization are used in accordance with the ethos and values of a culture. Diversity of cultures and sharing of common civilizational apparatuses are imperative. India and East Asian lands have a history of two thousand years of harmonious interaction between different life spheres. Polycentrism has made them reap the benefits of cultural diversity. India and China have traveled on the road to a distinctive Asian value system of (i) restraint of individual desires and ambitions , (ii) harmony with nature, (iii) concert between the group and the individual, as defined by Mr. Kawachi Takashi. The economic analyst Samuel Brittan sought to debunk the myth of the "Asian model", evoking a spirited charge from Prime Minister Mahathir Mohamad that superpowers were imposing standards not appropriate to the needs of poor countries. Stunning reaction followed: the currencies of the region went into a free fall: what a symbolic timing!

The Asian model posits equitable universals with regional variants, respect for independent sovereign nations, patience in international affairs, and renunciation of hegemonistic sacred missions of any kind. The optimistic assumption of international dialogue is: cultures can inspire and civilizations can learn from one another.

China, Korea and Japan focus on interaction instead of individual entities, called the spirit of benevolence or *jen*. The Chinese character 仁 combines the elements of "person" and "two", that is, it focuses on the individual and group acting as one. It is like the *Gingko biloba* leaf which Goethe extolled as a symbol of that which is "twofold and yet one". The culture of *jen* is neither dualistic (I-Thou of the West) nor monistic (monotheism of the West), but interactive. The Buddhist text of *Jen-wang-ching* was translated from Sanskrit into Chinese twice. Information technology can lay the foundation of a worldwide culture of *jen*. Computers, cell phones etc. require interaction to function. Computing terminology of *inter* (internet, interface, interactive) are counterparts of the concept of *jen*. Post-structuralist vocabulary is full of the prefix *inter*, e.g. inter-subjectivity, inter-textuality, inter-mediation. It is a paradigm shift from individuality to relationality.

With the new information culture, words combining two opposing concepts are becoming common, for example: glocal (global + local), prosumer (producer + consumer). The intermingling of contrastives into one word is common in East Asia, like "ascending and descending machine" for elevator which denotes only elevation or ascent. Relational concepts have to be applied in the vast arenas of international relations to inject a new harmony that is mutually beneficial and a cultural confluence that becomes creative. The Saint George complex to slay the dragon to win the hand of a princess threatens human existence. The supra-national cultural virus, and Memory-Erasing and Mind-Emptying (MEME) viruses are disrupting independent nations into "self-hating" people and grow on them as invisible aids to turn into tumors. The host nations turn into objects in the belief that they share the anonymous collectivity of Western civilization, and one day may become "honorary white nations". In the era of colonization people disallowed the objectifications that colonizers, missionaries and sociologists created for them. If one remains an object one cannot become a subject. Subjectivity was and is reserved for the whites. MEME, consumerism and hedonism is creating a global empire of objectification. The burden of cultural civilization is being willingly owned by the recipients, opening themselves up to the gaze of the Super-Other who seeks to dominate the Earth as the Immaculate Virgin of Modernism.

We have to seek an interactive symbiosis of the economic, cultural and social capital, to use the terminology of Pierre Bourdieu. It will be values-sensitive and futures-creative. It will be structured on the four levels of (i) love of one's land and history, (ii) sacredness of all life, (iii) diversity of nature, and (iv) unity in diversity or polycentrism. The territorial imperative is fundamental to life. The biological sciences have discovered that territory is a genetically determined form of behavior. Mysterious flow of energy and resolve invests territory. Thinking monocentrically does not put man in touch with life. David L. Miller says: "The imperialism of the mind . . cannot forever endure". Away from globalization we need a shared earth, a renaissance of multiple centers reverently placing a princely kiss on the Sleeping Beauty of multiple identities.

8. JOURNEY ACROSS THE MINDSCAPE OF BUDDHISM IN CHINA[1]

The free-flowing vademecum of a journey across the mindscape of the Tathāgata in the heartland of the Han, in Central Asia and in Tibet emanates from the quartets of the life, spirituality, wanderlust and writing genius of Ms Sunita Dwivedi. Her temporal solidarity and loyalty to her birthplace of Kuśīnagara flows in a continuous stream in this delightful narrative. Kuśīnagara is one of the four most sacred places associated with the Buddha, the others being the place of his birth, of his enlightenment and of his first sermon. It was the capital of the Mallas. Malla means a hero. And like them the heroic author has undertaken the arduous trail where once trod scholars, generals, merchants and envoys. The living sancta and weeping ruins can be visualized in the majestic radiance of the mind.

Crossing the Hiraṇyavatī, or the Golden River, Lord Buddha had entered Kuśīnagara. This narrative too is golden like the Hiraṇyavatī where the glory and majesty of Buddha's message burst into bloom. The author opens up a time capsule that has preserved a marvelous slice of art and thought across two millennia, and continues to illumine the Way for millions today.

The author commences her journey with a visit to the Famen monastery hallowed by Lord Buddha's relic and in tune with her intentions appropriately termed Gateway (*men*) to Dharma (*fa*). The octagonal pagoda represents the eight directions of space and the eight petals of the frail cup of a lotus. The mind is the eight-petalled lotus where blossoms the fire of the Spirit. Like the Vedic seers she seeks the Agni born in an eight-petalled lotus. The frail lotus and the fiery luminosity of the mind are the powerful coordinates of the deep silence of the octagonal stupa.

The author speaks of the blue sky covering the Wild Goose Pagoda of Xuanzang. Blue is the colour of meditation in Buddhism or thought luminous by nature. What a strange coincidence that she should be fascinated by the blue sky before visiting the stupa dedicated to the great yogin Xuanzang. Great Goose is a rendering of the Sanskrit *parama-haṁsa* who is an ascetic of the highest order and has attained the fourth or the supreme stage in abstract meditation. Xuanzang was accorded this honour by his teachers in India. *Haṁsa* is swan and not goose. It is time that the nomenclature of the stupa to one of the greatest masters of Chinese Buddhism is corrected and its meditative symbolism restored. The author gives an absorbing account of the cultural relics that Xuanzang brought to China.

The author describes in vivid terms the mausoleum of the Chinese emperor Qin Shihuangdi (221-208 BC). As early as his reign, Yueh-chih Buddhist monks brought a number of Sutras to his court, but he did not accept the Dharma. These monks Sanskritised his dynastic name Qin (pronounced Chin) to *China*, which traveled from India to SE Asia, from Malay to European

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[1]Foreword to Sunita Dwivedi, *In Quest of the Buddha: A Journey on the Silk Road*, New Delhi, Rupa & Co., 2009

languages and now it is the international name. China is a Sanskrit name given to the Middle Kingdom by the Yueh-chih.

Emperor Qin Shihuangdi had all the Confucian classics burnt all over China, and so Chinese scholars have professed a thorough contempt for the Qin dynasty. They freely call themselves 'Han people' after the Han dynasty which collected the Confucian classics and made them the central philosophy of Chinese life. The Qin emperor joined the different sections of the Great Wall of China and gave rise to Sinocentrism with China as the Central Kingdom and Barbarians around to be conquered. The inner certitude of China arises in this rapture of their psychosphere to this day. The bill board at the entrance of Jichuan, the Space City of China, has enormous Chinese characters in scarlet, and interestingly enough their translation in English: "Without Haste. Without Fear. We conquer the world." It is going to have serious repercussions some day.

What a sensitive choice of the author, namely the city of Xian, to commence her pilgrimage to China's living and extinct symbols of glory and transcendence. It was the metropolis of the golden period of Chinese history under the Tang dynasty. The supreme power of the Tang was represented by the Thousand-armed Avalokiteśvara who was painted by an Indian monk as early as 618-626. As recently as 8 August 2008 the World Olympic Games commenced with a dance of the Thousand-armed Avalokiteśvara with a thousand girls dancing and singing his Sanskrit hymn in Chinese pronunciation. It was the Buddhist heritage of China followed by a recitation of the Confucian Classics by three thousand young men from 'bamboo books' used in the days of Confucius. The resounding resonance, the profound depth of time and the numbing number of thousands were to remind the visiting 'barbarians' of the might of the Confucian Land.

Away from the neolithic village of Banpo, the author speaks of Lady Yang Kweifei whose beauty mesmerized the emperor Xuanzong (ruled 712-756). She became the heroine of his countless stage-plays, as well as the misfortune that marked the end of his reign. When An Lushan captured Chang-an in 756, the Emperor fled and Lady Yang had to be offered for hanging. Emperor's fascination for her led to the neglect of the Central Asian states when they sought help from China. In 751 the Arabs gained victory over the Chinese in the Talas Valley and the Buddhist kingdoms of Central Asia were gradually taken over by the Islamic armies. It was not only an Emperor's grief, but the grief of the 'second blossoming of T'ang culture' and of a millenarian Buddhist culture.

The author's description of the Maijishan Caves arising out of the earth like a gigantic stupa and its environs is so vivid that we are there in its scenic charm and seclusion. The mountain derives its name *maiji* from its shape which resembles sheaves of grain. It recalls the great Indian monastery of Dhānya-kaṭaka 'heap of grain', mentioned in the Mañjuśrī-mūla-kalpa. Dhānya-kaṭaka 'shaped like a heap of grain' is one of the six conventional shapes of stupas in Srilanka. Maijishan was a holy site as early as the beginning of the fifth century. The works in the Cave of the Seven Buddhas are a transitional style between the early art of Yun-kang and Lung-men and the full Sui-Tang styles. The stiff hieratical style is replaced by naturalistic representations. The human foot is carved in the round with a shapely ankle and natural toes. The faces undergo a re-humanising process. Sexless

deities become modest maidens, with a frank and worldly look, the archaic smile ends in dimples. The Four Guardians of Directions breathe martial vigour. Elegant flowing drapery surrounds mature goddesses, like an enjewelled *prima donna* with the "majestic indolence of a sultana" (Grousset). The monumental Sung figures in the Maijishan caves come close to portraiture. The apostle Kāśyapa in cave 90 represents an Indian monk, and though imaginary, it carries naturalism in sculpture to a degree unknown in earlier times. These caves opened a completely new approach to sculpture. As the author delineates the murals on the ceilings, the images of Buddhas and Bodhisattvas, Arhats/ Lohan or apostles of Lord Buddha, or the kalaviṅka bird, in the long cave galleries, she takes the readers into the caves themselves by her evocative diction. She draws us into these splendid caverns to stir the eye and the spirit to their depths. They are symbolic tangents of what took place in the secret of human hearts for a millennium. Here time falls into the timeless, in the silence and solitude of meditation.

The author in her gripping life-like narrative, is on a speed boat to the Binglingsi caves dominated by a 27 metre high Maitreya or Future Buddha. The sculptures in these caves show a direct impact of Indian art as the expression of sophisticated worldly life when the bodies become more delicate and lithe. The sculptors give their deities relaxed and natural rhythms. A new elegance and sensitivity appears in these figures with an imposing majesty. The Indian style is acting directly and is being assimilated to serve the humanizing tendencies in Buddhist sculpture, contradistinguished from the immobile and heavy figures of the Han dynasty which resurfaced in the Ming period. The lovely sculpture of Amitābha accompanied by two Bodhisattvas and two Guardian Kings in niche 51 of Binglingsi shows re-styling in the graceful and dignified Indian mode, with the comparative slimness of the hips which Chinese sculptors felt to be a profane feature of Indian prototypes. The Bodhisattva on the left is Avalokiteśvara who stands in an emphatic tribhaṅga. The sculpture displays all the vernal freshness and animation of pose, as distinct from a rooted Chinese immobility of posture. Another stone image of Avalokiteśvara in niche 50 stands in marked tribhaṅga, with the dhoti closely moulded to the body. The author reaches the Labrang Monastery the first Tibetan monastery in her itinerary. It has been preserved in its original glory and its courses in Buddhist philosophy are in full depth of traditional learning.

On her way to Dafosi, the author saw the stupa of Kumārajīva who was the son of Kumārāyaṇa of Kashmir and Princess Jīvā of Kucha. His translation of the Lotus Sutra is the major scripture of East Asia which is enjoying a vibrant renaissance in the Soka Gakkai movement of creating values. It is the first enunciation of the Peace, Harmony and Bliss of humanity. Kumārajīva is the only Indian whose Chinese diction has been hailed over the centuries by Chinese men of letters. He was self-sacrificing and humane, strikingly handsome, intellectually brilliant and hardworking. Emperor Yao Xing was highly impressed by him. The Emperor felt that the extraordinary brilliance of Kumārajīva must be transmitted to future generations. He assigned ten girls to live with him. Kumārajīva adapted himself to the circumstances and complied with the wishes of the Emperor. During his preaching he warned his listeners to take only the lotus that grew out of the mud and to leave the mud alone. The sons and grandsons of Kumārajīva failed to live up to the high hopes of this eugenic experiment.

The language of Kucha was Tocharian B which shows a close affinity with European languages like Latin. The Chinese ethnonym *Po* 'white' also indicates their affinity to Europeans. Kumārajīva was European and Indian by circumstance of birth. His Chinese version of the Lotus Sutra thus represents the cultural strands of Sanskrit, Tocharian and Chinese that symbolize the three major mindscapes of his times: Indian, European and Chinese. A great Japanese poet of the 11th century Saigyō (1118-90) writes about the Lotus Sutra translated by Kumārajīva into Chinese:

Natsu kusa no	Even the white dew
Hitoba ni sugaru	Clinging to every blade
Shiratsuya mo	Of summer grass
Hana no ue ni wa	Does not accumulate
Tamarazarikeri	On this flower.

The word 'flower' means the flower of the Lotus Sutra and dew is the metaphor for conditioned things that come to be, to pass away.

From the ghost of the Gobi desert the author comes to the Yulin caves by the side of the Yulin River. These caves are unique in being contextualized in the hills and dales of the site. They were dug several metres deep, which keeps them exceptionally cool while the surrounds are scorching hot. The Chinese character *shi* for a monastery meant a government office when Buddhism was introduced into Han China. The early translators of Buddhist sutras into Chinese were Parthians, Yueh-chihs, Sogdians and Indians. An Hsuan who translated the *Ugradatta-paripṛcchā* was a Parthian of Eastern Iran, a Buddhist layman, and a commander of the Chinese cavalry. The horses for Chinese army came from Sogdiana and adjacent regions, and thus Buddhism and defence were interlinked. The saying is *dharmo rakṣati rakṣitaḥ* or dharma and defence are interdependent. It is no wonder that the Yulin caves with the subterranean complex were an extension of the concept of trenches in warfare. The Chinese commanderies could keep a watch for any nomadic intrusion, while they were not visible to the aggressors. Remote from mainland home, the soldiers found it hard to spend lives away from friends and families, and only Buddhist monks could find in these deserted stretches, the void of the self, the echoing of saṁsāra and nirvāṇa, an embodiment of Buddhist teaching. Hence the monks and monastic establishments. The Chinese poet Wang Wei (701-81) pined as his friend was leaving for the Gobi:

In Wei township morning rain has wetted the fine dust,
Your lodging is shaded by fresh new willows.
I urge you, Lord, to down another cup of wine,
Going West of Yang barrier, there will be no more friends.

Another T'ang poet Wang Zhihuan (born 695):

Why should a foreign flute play 'Willow Lament'?
No spring breeze can reach Jade Gate Barrier.

The Yulin caves have willow trees, the feel of spring breeze in its subterranean depth, and they are rich in the beauty of murals and icons. They reflect the new iconography of the Water Moon

Avalokiteśvara, and the maṇḍalas of Tantric Buddhism under the influence of Xixia, after the prince of Shazhou had made submission to them. Cave 25 of Yulin has the most splendid representation of the Descent of Maitreya, that supersedes all its 87 illustrations of the golden Tang period at Dunhuang. The *Sutra of Maitreya's Descent* (*Mile xiasheng jing*) was translated from Sanskrit into Chinese by a Yuezhi monk Dharmarakṣa in AD 266 at Dunhuang. Maitreya was to descend in remote days as a Saviour, an open-ended symbol of a glorious future of peace and plenty, in the euphoria of happy rhythms of life. Maitreya is a metamorphosis of Mithra, the royal god of the Iranians. Mithraism took root among the Romans, and religious life was like enlistment and service under a divine commander or *militia Mithrae*. The Yulin caves are the imposing edifice of the convergence of monastic enlistment and of the protection of the empire by Maitreya, an incarnation of the unconquerable *Sol Invictus Mithra*. Yulin caves are the vigorous and positive, transitive and transcendent sanctuary of Dharma.

The author has a long chapter on Dunhuang, the jewel of the Spiritual Route of Sutras (rather than the Silk Route), that is honeycombed with 496 caves, listening to the pause of time. From the Blazing (*Dun*) Beacon (*huang*) of the Han commanderies it became the illumination of the inner vision. The outstanding colossus of Maitreya in cave 96 constructed in AD 695 is its wonder. Its dedicatory inscription *Mogaoku ji* 'Record of the Magao Caves' describes how this 32 metre high dry lacquer image was made in the reign of Empress Wu. It gives the name of the caves as Mogao. It made a vivid impression in the minds of Lajos Loczy and his companions who reached Dunhuang in 1878 and have left its engraving when it was in a frayed condition. They inspired Sir Aurel Stein to investigate its forlorn wonders in the heart of the Gobi. The author cites the opinion of Chinese scholars on this historic discovery who denigrate it as deceit, treachery and shameless trickery. Had Stein and Pelliot not researched them they would not have gained international recognition as prime historic treasures. As an academic I admire their labors of opening up China's heritage of culture and aesthetics in its profound and wonderful murals, sculptures and sutras. They revealed the *śūnyatā* and *rūpam* of these caves as syllogisms of the soul and mind in the luminiscence of wisdom. This cave complex was commenced by a monk in AD 366. He dreamt of a cloud with a Thousand Buddhas floating in the sky. The Thousand Buddhas are the core concept in the Avataṁsaka tradition with the centrality of the colossal image (*abhyucca-deva*) of Rocana Buddha. He may have been inspired by the colossi of North West India culminating in the Bamiyan Buddhas. The name Mogaoku means 'Cave of Unequalled Height' which is an epithet of the Divine Mount Sumeru. The monk decided to excavate caves in the escarpment of Dunhuang in the Avataṁsaka tradition whose colossus and Thousand Buddhas were in keeping with its association with impirium. Dunhuang had been established as a garrison commandery in 111BC by Emperor Wu of the Han dynasty to guard the route to the West. The spiritual and artistic initiative of the Buddhist monk made Dunhuang outshine the other Central Asian commanderies. It became a centre for the translation of Sanskrit Sutras into Chinese by Parthian, Yueh-chih and other monk scholars who came alongwith their kinsmen trading in the steeds of Ferghana renowned for their strategic necessity. These

merchants, monks and envoys from the distant kingdoms of Central Asia were recognized as people from far off barbarian wastelands who were deemed to be bearers of tribute as a token of submission in the Confucian world-view. The Central Asian people with their profound study of transcendental philosophy and Buddhist Sutras knew that they inherited a perfection of the Corpus of the Word, which was beyond the comprehension of the Chinese literati. They started to translate the Sanskrit sutras into Chinese so that they realize the radiance of their virtue and learning. As early as the year 2 BC we find a Yueh-chih prince instructing a member of the Imperial Academy in Buddhist sutras. The Sinocentrism of Confucian polity deepened in awareness: "and there is a rain of precious flowers that robs the very cloud of colours... When we hear the teachings the Mighty Intellect, the seventh heaven is reached."

The flying goddesses in the murals of Dunhuang are the jade beauties of Serindia. The Chinese were fascinated by them, by their music and their dance while they carried the fragrance of Buddhism to China. The goddesses emerge from the pool of Seven Jewels in the Pure Land of Sukhāvatī. They scatter blossoms from the sky to make the world fragrant. With no raiment above the waist, with their bosoms exposed, they were in contradiction to the Confucian order with its meticulous dressing. They bid the onlooker to accompany them into worlds of luminous beauty. Even Chairman Mao appreciated their joyous tenderness, and they were painted all over China during his period.

After the An Lushan rebellion (755-63) the imperial forces lacked the strength to maintain the western possessions. The Tibetans took the capital Chang-an (modern Xian) in 763 and controlled Dunhuang from 781 to 847. Dunhuang thus remained untouched by the persecution of Buddhism in China between 842 and 845. Monk Hong Bian worked closely with Zhang Yichao to expel the Tibetans. An imperial tablet records that Hong Bian could wear purple in commemoration of the return of Dunhuang to Chinese control. On his death around 862, a chapel was dedicated in his honour. It is cave 17 which later on became the Library Cave to preserve the Sutras when Khotan fell to the Islamic onslaught of Kashgar around AD 1000. The risk of Muslims pursuing Buddhist monks of Khotan who were seeking refuge in Dunhuang raised the apprehension of a threat to Dunhuang itself. Cave 17 as the holy symbol of Hong Bian who had saved Dunhuang was chosen to conserve the Sutras for posterity, in the face of impending danger of Islam which had engulfed all the Buddhist kingdoms of Serindia.

The author illustrates a wooden block of a Sanskrit hymn to a Buddha flanked by two Bodhisattvas. The most ancient xylographic plate for printing Sanskrit comes from the Library Cave of Dunhuang. It is a mantra for defence dated 980, to preempt the Islamic threat that loomed large on the horizon. It is a dhāraṇī to Mahāpratisarā, one of the Five Goddesses of Protection or Pañca-rakṣā.

The author continues her journey to Urumqi, the City of Lights, where the famed mummies from Loulan are preserved. The face of the lady from Qaurighul looks so peaceful and hauntingly beautiful that she has captured the imagination of the Turkic people who have nicknamed her Beauty of Loulan. She is of Europoid ethnicity with blue eyes and light brown hair. Her wheat basket and winnowing tray, woolen clothing and Caucasian features demonstrate her Western origins. Loulan

has yielded Kharoshthi tablets in Prakrit and these texts call it *Kroraina* which has become Loulan in the restrictive phonology of Chinese. The parallelism of Tokharian languages and the textile links tie these Central Asian mummies to European ethnicity.

The next major site visited by the author is Gaochang or Khocho which was inhabited by Tokharian farmers and traders in AD 108. Its control seesawed between the Xiongnu and the Chinese for 400 years (206BC-AD 220). A Maitreya temple was built in 469. In the 6th century the Buddhist dynasty Qu was ruling with Gaochang as the capital. The famous Chinese pilgrim Xuanzang was welcomed by King Qu Wentai. His son surrendered to the Chinese in 640. The act of making grape wine was introduced to China from Gaochang. In 840 Uigur tribes established their kingdom with Gaochang as the capital, and ruled for centuries until the Mongols swept Central Asia. The Uigurs were forcibly converted to Islam in the 14th century. In the Ming period (1368-1644) Gaochang was crucial to the Chinese for its dye for blue and white porcelain. The Uigurs have a history of several hundred years of translating Buddhist scriptures. A few thousand fragments of Uigur texts show their extensive Buddhist literature. For instance, an Uigur text is *Disha-stvustik* or *Diśāṁ-svastika* which narrates the story of the two merchants Trapuṣa and Bhallika. The Buddhacarita of Aśvaghoṣa was done in alliterative verse translation in Uigur. A Nīlakaṇṭha-sūtra invokes the protection of Avalokiteśvara against all evil. A red sandstone votive stupa from Gaochang of the 5-6th century, was excavated from the Khan's palace. The Uigurs used their own script as well as Brāhmī script for writing Uigur Turkish. The Turkish written in Brāhmī with specially innovated diacritic marks gives precise vowels and is invaluable for the history of Turkish language. The Uigurs were the only people who captioned their murals in Sanskrit. For instance, in the groups of six monks in the corridor of temple no.9 of Bezeklik the sixth is *guru ācārya ghoṣa-gotra Jñānasenasya bimbo 'yam* "this is the picture of Jñānasena of the ghoṣa gotra". Another praṇidhi scene in the same temple has the caption:

Vasiṣṭhasyāgamanaṁ śrutvā sresṭhī prītimān abhavat/
udyānam maṇḍayitvā ca vihāraṁ kārayāmy aham//

"On coming to know of the coming of Vasiṣṭha, I the merchant was mighty delighted, and had a monastery constructed adorned with a garden."

An interesting find from Astana cemetery is a posy of artificial flowers made from silk gauze from the 7-8th century. They are in an exquisite condition. When the kingdom of the Uigurs was vanquished by Chinggis Khan, the Uigur monks were the only well educated class. The empire of Chinggis Khan needed a literate bureaucracy and the Uigur bhikṣus became secretaries to the Emperor. The word *bhikṣu* had become *bakshi* in Uigur, and in the new Mongolian context *bakshi* came to mean a secretary to the state. We have inherited this designation and there are bakshis all over India. Our word *thakur* is from Uigur *tegin*, through the Mongols. Thus Gaochang has left its reminiscences in these words in our language.

The tenth chapter on Kuqa is a readers' delight as the author describes the hidden splendour of the caves, swathed in luminous halos. She watches with emotion the laborious paintings of the monks

to whom the Enlightened One had whispered: "You are the brush of the Buddha ..." The 363 caves at Kizil and others at Kumtura come alive in the moving diction of the author in their subtle brushwork, devotion and skill, in the astonishing freedom of the artists to express individual features, such as the beating wings of a bird or the beard of a brahmin. The religious culture of Kuqa was a major source of inspiration for the Chinese monk-literati whence they obtained Sanskrit texts like the *Bhikṣuṇī-prātimokṣa* or the discipline of nuns. The archeological discovery of Serindia at the end of the 19th century began in 1890 when the British Major General H. Bower found a birch-bark manuscript in Kuqa where he had gone in search of a murderer. Alongwith Khotan, Kuqa had a rich tradition of Sanskrit learning. Kuqa equally enriched the dance and music of China. Sujīva of the royal house of Kuqa was a lute player and he came to China in the bridal train of a Turkish queen in AD 568. He introduced the scale of seven notes which were studied by the Duke of Pei, Cheng I, who headed a committee appointed by the emperor in AD 567 to study musical problems. The theory and vocabulary of Sujīva shows that Kuqean music was derived from that of India, as pointed out by Prof. Sylvain Lévi. The Tocharians of Kuqa who spoke an ancient Indo-European language were absorbed by the Uigurs and eventually converted to Islam by the Chagatai Khanate.

The author is in Kashgar with its marvelous monuments of the Idgah Mosque, Apakhojo Tomb and its bustling bazaars recalling those of India. She traces its history from the 2nd century when it was invaded by the Kushans. The Turks of Kashgar embraced Islam in 960 en masse in all their 200,000 yurts, the first and the largest ever conversion in Central Asia. The author refers to its forerunner, the ancient kingdom of Shule with a number of stupas, some dating back to the first century. Shule (or Sogdiana) is mentioned in Sanskrit literature as Śūlika. Kumārajīva stayed for a year in Kashgar with his mother to study the Vedas, astronomy and mathematics.

The author regales the readers with the details and travails of the journey to see some surviving stupas in the sands to track the Light that emanated from the stupa of her birthplace Kuśīnagara. They are draughts of the Ideal from Form's flagon. The Rawak stupa is a reminder of times when Buddhist monasteries had orchards and grew grains, the monks developed architecture, sculpture and painting, studied philosophy and translated Sanskrit sutras. Buddhism gave rise to a rosary of oasis towns strung around this great desert. Jacques Giès and Monique Cohen call 'Serinde, terre du Bouddha" which it once was with its lavishly decorated convents, grottos and stupas.

The author wends her way into Tibet with its overflowing metaphysical filigree of scrolls and statues to carry eternal depths to the eyes of the faithful. While ideological dogmas have completed the psycho-grazing of Tibet, we see shadows of evanescence and envision the rags we pick and stitch as the insubstantiality of saṁsāra. The author takes us to see the throbs and surges of the spirituality of Tibet in fragments of enchantment.

Her penultimate chapter is on Avalokitśvara, the visive symbol of the omnipresence of compassion, to rescue the world from its restless trembling in the fleeting breeze of transience. A Tibetan hymn on the virtues of Avalokita seeks:

The rays of Your knowledge open the lotus of the mind.
Your rays of morality cool those scorched by defilements.

From Your cloud-mass of Love, the downpour of Compassion
Soaks Faith's fields and ripens the leaves of Bodhi.

The Korean annals Samguk-yusa record a hymn sung by a country woman named Huimyong who lived at the time of the Silla King Kyongdok (ruled 742-765). Huimyong's child was blinded at the age of five. She took the child to a temple and sang the following to the Thousand-eyed Avalokiteśvara, painted on its north wall:

I fall on my knees and implore You
Thousand-eyed Bodhisattva
You have so many eyes,
Can you not spare two for my child?
Your compassion is so great.

And with this song, her child's sight was restored.

The author is imbued with the profound culture of the Buddha and has tried to see it in the charm and grandeur of China's architecture, statuary and nature in its immensity. I shall leave the reader to roam around with the author and can only repeat André Gide: "*toutes choses sont dites déja*".

I have been a pilgrim with this fascinating book across two thousand years and immense spaces in their poetics of Buddha's Way of Values and Beauty. This book is a ferry boat and you dear reader its passenger in a pilgrimage to the yonder shore. The words flow smooth as water, supernal in their message. They are the heyday of the youth and poesy of Buddhism. This book is an anguish of loss and a passion of quest, to sow precious seeds of wisdom:

Dwelling in tranquility,
Seeing the Dharma, returning to the Source
Without hatred or violence,
Joy and peace overflow.

9. LIVES OF EARLY BUDDHIST MASTERS IN THE CATALOGUE OF SÊNG-YU[1]

Prof. Saroj Kumar Chaudhuri fills a void in Indian history by translating the earliest extant biographies of Buddhist masters from Chinese historical works. It is the re-awakening of Indian scholarship to the rich historical oeuvre in Chinese that is crucial for the history of India *per se*, to her relations with Serindia, whose deep involvement with Buddhism in Sanskrit became the dynamics of changing patterns in Sino-centric perceptions, and the powerful Sino-Indian cultural currents that have shaped the destiny of Asia. Prof. Chaudhuri begins by translating the life of Aśvaghoṣa, the outstanding poet of Mahāyāna, who disseminated the *kāvya* style and won over many minds to Śākyamuni's way. When his Buddhist drama Rāṣṭrapāla (now lost) was staged, five hundred princes renounced secular life to become Buddhist monks. Prof. Chaudhuri goes on to translate the life of Nāgārjuna, who recovered the Prajñāpāramitā from a nāga princess. His foremost disciple was Āryadeva who travelled throughout India to propagate the Mādhyamika school. The fourth life is that of Vasubandhu who hailed from Gandhara. He is the great master of Yogācāra or Vijñānavāda. We can tabulate them as follows:

Aśvaghoṣa	Mahāyāna in general	kāvya, nāṭaka
Nāgārjuna and Āryadeva	Prajñāpāramitā	Mādhyamika
Vasubandhu	Yogācāra	Vijñānavāda

The consolidation of Chinese power in Central Asia in the first century BC led to increasing mercantile and strategic relations with the Serindian kingdoms. The import of horses from Serindia for Imperial defence brought the Chinese close to the Yüeh-chih, the Parthians, the Sogdians who were ardent Buddhists, and were well versed with the subtleties of Sanskrit thought. Their spoken languages were of the Iranian family, and were linguistically close to Sanskrit. Thus the first monk in Sêng-yu's *Lives* in An Shih-kao, crown prince of Parthia, who renounced his kingdom to become a monk and initiate a period of intense activity in the transmission of Buddhist sutras to China.

Sanctity and beauty, power and piety, concretised as jade and beauties, horses and sutras, travelled through the nothingness of the sands to the euphoria of imperial radiance. Existence or Essence in the celestial impirium of China flowing from the Deep Sands of Serindia became a major catalyst of East Asian culture and civilization in the first millennium of the Christian era. Jade, jade beauties, horses, and sutras were the 'four great elements' that worked as a creative response in the Sino-centric world. Jade is called the "Divine Stone" in Chinese. The Book of Rites 禮記 states: "The superior man competes in virtue with Jade." 君子比德於玉 The emperor being the Son of Heaven, communed with Heaven through the jade disc. China's main source of jade was Khotan.

[1]Foreword to Saroj Kumar Chaudhuri, *Lives of Early Buddhist Monks*, New Delhi, 2008, Abha Prakashan.

This is also reflected in the folk etymology of Khotan: *go-stan* 'the land of jade'. *Go* is Chinese *yü* 玉 pronounced *gyoku* in Japanese and *ngok* in Vietnamese (Giles 13,630), and *stan* is the Iranian suffix for a country. The elegance of jade, its tranquil beauty and inner warmth are identified with the image of feminine grace. Hence the Chinese term 'jade beauty' 玉人 for a beautiful woman, or 玉妃 for an imperial concubine. Jade beauties came from the Serindian lands to China, immortalised in art as flying goddesses.

To improve the stock of cavalry mounts, the Han Emperor Wu-ti despatched an army to get horses from Ferghana (modern Uzbekistan). The Japanese archaeological mission of the Soka University found an inscription at the Dalvarzhin Tepe which speaks of Hayaṃ-vihāra or Horse Monastery over there. The first Chinese Buddhist monastery is significantly called the "The White Horse Monastery". The intimate relationship between horses and Buddhism in China was derived from the Serindic tradition. The Kushans or Yüeh-chih brought 'heavenly horses' from Bukhara and Samarkand. The Yüeh-chih were the main traders of horses as well as well-versed in Buddhist sutras. A Yüeh-chih crown prince instructed Ching Lu in the Buddhist sutras in 2 BC The introduction of stirrup in the third century BC gave the nomadic Serindian warriors a superiority in saddle, recorded in the English expression 'Parthian shot'. It is a reference to the Parthian ability to turn in saddle and discharge arrows at pursuers. The first Buddhist masters to China were Kāśyapa Mātaṅga and Dharmaratna of Central India. Han Emperor Ming dreamt of Buddha flying into his palace. He sent envoys to invite Indian monks to China. The Chinese envoys met two Indian masters in the Yüeh-chih kingdom and escorted them to Lo-yang where the White Horse Monastery was especially built for them. The Yüeh-chih had made an unprecedented impact on the military might of the Chinese by supplying the Serindian steeds. The transplantation of Buddhist literary and philosophic patterns, the Buddhist conception of cosmography and cosmic periods with destruction and reintegration of the universe vis-à-vis the Chinese idea of unbroken cyclic movement, etc., became a vibrant intellectual evolution in their new home. Hereby the Yüeh-chih transcended the barrier of being barbarians, and commanded the admiration of the Chinese people as illuminati of a super-culture. The Buddhist monastic ideal wrought a social transformation by effacing rigid societal stratifications. Persons of diverse origins, from the lowliest upwards, engaged in intellectual pursuits as monks in monasteries, hitherto reserved for the elite. The new intellectual elite gave rise to a Peoples Culture alongside the Palace Culture of the mandarins.

Buddhism reveres and serves the Triratna or three jewels: Buddha, Dharma and Saṅgha. They are the Teacher, the Doctrine and the Monastic Order. They are enshrined in three categories of Buddhist writings: (i) the sūtras are the teachings of the Buddha, (ii) the abhidharma is the philosophical foundation of Dharma, (iii) vinaya are the rules of monastic discipline of the Saṅgha. The Pali canon of the Theravādins had become established, but the Mahāyāna tradition was an open stream and a continuous process. The Chinese translations of Buddhist texts comprising the Buddha-vacana, abhidharma and vinaya were derived from different schools. While fragments of the sūtra-piṭaka of the Sarvāstivādins, Dharmaguptakas and Mahāsaṅghikas have survived, no Tripiṭaka of

any Mahāyāna denomination in Sanskrit is known. The Chinese translations were done over centuries, in far removed parts of the country in Sanskrit and from different schools, and were of enormous extent. The tripartite structure of the Tripiṭaka was replaced by a new expression *Ta-tsang-ching* (Great Treasure of Sutras). This Treasure (*piṭaka*: treasure box) was a counterpart of the Triratna. It became imperative to collect the scriptures translated, to compile their catalogues, and to preserve the authentic biographies of monks and nuns who were responsible for bringing this vision and spontaneous joy to traverse the path where the seeing mind becomes enriched, or in the words of Sêng-yu: "where my heart gallops to the Āmrapālī" Garden, or where my shadow leaps to Mount Gṛdhrakūṭa" (the site where important Mahāyāna sutras were pronounced). It was a quest for authoritative versions.

The first catalogue was compiled by Tao-an in 374. It is known as *An-lu* (An's catalogue). It was used by Sêng-yu in his catalogue entitled *Ch'u-san-tsang-chi-chi* (*Collection of the Records of the Translation of the Tripiṭaka*). The latter was compiled in 518, and it is the oldest extant catalogue. It contains valuable information on Buddhist literature and history. In the last three chüans, Sêng-yu gives the biographies of thirty-two famous monks. Prof. Saroj Kumar Chaudhuri has translated for the first time, the lives of twenty-six Indian and Serindian monks (Nos. 5 to 26). Sêng-yu's lives were cited verbatim at times by Hui-chao in his *Kao-sêng-chüan* or *Lives of Eminent Monks*, which has been the most important source for the early history of Buddhism in China.

Chüan 13 to 15 of *Ch'u-san-tsang-chi-chi* of Sêng-yu are the biographical section. In his short preface, Sêng-yu sketches the classification of sutras and the history of translators. He says that the translations of An Shih-kao made the Dharma clear. In the renaissance of Buddhism under the Chin dynasty, the Tripiṭaka became more extensive through groups who arrived from the foreign regions. Saṅghadeva of Kashmir came to Ch'ang-an in 383, and translated three major works on abhidharma. Kumārajīva raised aloft the principal points and doctrinal concepts of Buddhism. Tao-an (312-385) and Hui-yüan (334-416) reflected the maturation of Buddhism into 'Chinese Buddhism'. Sêng-yu laments that the dates of the translations of sutras were not known definitively. The points of difference between different schools were not clear in translations, though earlier, Tao-an had compiled a catalogue of the sutras. While scholars expounded the scriptures, no one could estimate the dates and names of translators to define their authenticity. Sêng-yu concludes: "sticking to my task and with untiring purpose, skirting the waves, I sought out the sources, and bringing together what I had heard, I called it a *Collection of the Records of the Translation of the Tripiṭaka*. ... My aspiration is set on preserving a veritable history. I reconsidered each time thrice ... so that I might obtain a true catalogue". He details the four sections as follows:

(i) historical data about the compilation of the Tripiṭaka

(ii) critical catalogue of names (chüan 1-5)

(iii) comprehensive collection of 110 prefaces to sutras (chüan 6-11)

(iv) narration of thirty-two biographies (chüan 13-15)

(See details in Arthur E. Link, Shih Sêng-yu and his Writings, in the *Journal of the American Oriental Society* 1960:80.17-43).

Sêng-yu (445-518) entered a monastery at an early age: "his heart skipped and leaped in delight in Dharma." When he was fourteen years old, his family wanted to get him married. He fled and joined another monastery, Ting-lin. He applied himself with great zeal to vinaya. In the Yung-ming era (483-493), he received an imperial command to lecture on Sarvāstivāda-vinaya. He instituted the Quinquennial Great Assembly of the Buddhist Order. He made a collection of the Tripiṭaka under the patronage of the Prince of Lin-ch'uan by collecting and examining the rolls and scrolls. In his declining years he had a disease of the foot. He was permitted to ride a palanquin to administer *śīla* to the ladies of the imperial harem by an imperial order. Princes, Dukes, Princesses, Precious Concubine (whose position was next to that of the Empress) held his exemplary morality in the highest regard. He saw seventy-four "springs and autumns" and died on 26 May 518.

He had collected the sūtra-piṭaka and thereafter he had others copy out historical records of the Dharma, chronological biography of Śākya, and so on. He wrote eight major works on (i) genealogy of the Śākya clan, (ii) numerous world systems of Buddhist cosmology, (iii) an account of more than ninety Sarvāstivādin teachers of India, Serindia and China, (iv) a history of the development of Buddhism in China, (v) clarification of the six points raised by Confucian and Taoist opponents, (vi) explanation of the Sarvāstivāda-vinaya, (vii) collection of stone tablets and inscriptions of the Dharma, and finally (viii) the *Collection of the Records of the Translation of the Tripiṭaka*, whose biographical section has been translated in this work. Forgeries of Buddhist texts were a major problem. Sêng-yu lists forty-five forged works. He instituted principles to detect forgeries, and for this, bibliography and biographies played an important role. He is the first historian of Chinese Buddhism whose works are extant.

Prof. Chaudhuri's translation of the twenty-six eminent Buddhist masters of Parthian, Yüeh-chih, Sogdian, Hūṇa, Indian and Chinese ethnicities, is a major contribution to the early history of Buddhism in China. His rendering gives the feel and fragrance of the masters who undertook to translate complex philosophical concepts from a highly inflectional Sanskrit into a non-grammatical Chinese. The translators stumbled, lost the real meaning, and had to rely on essential points. The translation of Prof. Chaudhuri introduces the sensitivities of great Buddhist minds of China and we can appreciate the rhythm and beat of the Great Monks in their endeavours to cultivate the charm of values in the spirit and colour of Chinese diction.

10 October 2006

10. MORNING CALM AND THE PENSIVE BEYOND

(cultural interflow between India and Korea)

We are here to transcend language and empty the mind to become aware of a new consciousness of togetherness, beyond the three poisons of greed, anger and ignorance. The confluence of India and Korea for the last two millenia is fine and firm, "a stone niche woven like silk', a song, a sky, a spring, the caress of a keen coming together. It prompts a journey to an interior that we can never leave, the light of Dharma's eyes. Our journey begins in the rocky remains of two thousand years ago, when Korea, the Land of Morning Calm, found its identity, its Self-being in a new syndrome. A Princess of Ayodhyā arrived from India to Korea in AD 48 at Kimhae aboard a ship, with the Three Treasures of statues, sutras and śramaṇas (monks). She became the Queen of the founder of the first Korean state of Karak. She established the first national capital and named it Gaya. From a tribal order Korea emerged a state. This momentous event hovers over silence captured in a photograph in the exhibition. Its spirit and beauty are vast in the sportive play of nature and the simple subtlety of the heart. In gratitude to the Sea that allowed safe passage to the Queen to his shores, the King built the Haeunsa 'Temple of Sea Grace' that stands to this day near the top of Punsongsan Mountain.

Buddhism was officially introduced into Korea during the period of the Three Kingdoms: Koguryo received it in 372, Paekche in 384, and Silla in 527. It was the Indian Master Mallānanda who brought Buddhism to Paekche in 384. It gave the Three Kingdoms a new meaning: they became civilisation. In its first energy and freshness it filled the country with benefits, nourished art, diffused education, made roads, established resting places, promoted beneficence and multiplied comforts in a thousand forms. It was a humane system of morals and of aspirations to nobility: it made vivid and tangible the presence of a profound social and cultural order.

In 535 the first great cathedral of Buddhism was founded and called Pulguksa. It is the oldest surviving Buddhist monastery of Korea. It means: *pul* 'Buddha', *guk* 'land', *sa* 'monastery', a monastery that springs from the deeps of Buddhism, to celebrate the new dynamic and vital order that was to determine the tonality of Korean life for centuries. The most skilled workmen were summoned to make it a monument of restrained dignity and quiet peace.

In the middle of the eighth century Pulguksa was rebuilt and enlarged by King Kyongdok. The same master architect built the rock chapel of Sokkur-am a mile away, on the crest of mount Tohamsan. From the rock chapel the pilgrim greets the Eastern Sea facing Japan. It signifies crossing over the sea of life to Bliss. It is a pearl of East Asian cave temples in its overall planning. It enshrines the best Korean sculptures of all times. Superb examples of warm naturalism inspite of the hard medium of stone, they remain unsurpassed in East Asian lands. They sprout from the passion of everything that the eyes embraced, celebrating its essence in the eternity of stones. The piety of the patron and the tender love of the sculptor sinks into the silent rapture of these live sculptures in their kissed limbs, smiling in flowing drapery and deep solitude.

The pensive images of Maitreya are coaeval with the period of the consolidation of the Korean state. Maitreya cult was practised at the Silla court by young aristocratic warriors who formed a fraternity known as the *Hwarang* 'Perfumed Followers of the Dragon Flower'. This name is an allusion to the nāgapuṣpa tree under which Maitreya Bodhisattva will become a Buddha. They had a major role in the government both during the Three Kingdoms and the Unified Silla dynasty. They were responsible for national unity. The Buddhist kingdom of Silla accomplished the unification of the Three Kingdoms and formed the nation-state of Korea for the first time in history. Ever since, Korean Buddhism was the destiny and defence of the land. Monk Wolkwang formulated the "Five Worldly Commandments" to form the basis of a national ethos.

The Korean Hyecho became a disciple of the Indian teacher Vajrabodhi as a youth of sixteen years. Later, he travelled to India by the sea route and returned in December 727 via Central Asia. In Samarkand he records one Buddhist monastery with one monk. Hyecho is the last pilgrim on the historic Sutra Route, before the monasteries and monks perished in the Islamic onslaught. He records this wounded time in his Travel Records which are on par with those of his celebrated predecessor Hsüan-tsang.

To ward off the Mongol invasion, the King of Korea had 81,258 wooden blocks of the *Tripiṭaka Koreana* engraved. Completed in AD 1251, they have been preserved in perfect condition to this day at the Haeinsa monastery on Mount Gaya. They reflect the glory of national unity. Befitting its reputation as a Sutra-Vihara, Haeinsa is the foremost meditation centre of the Chogye sect. Stillness reigns where monks meditate to encounter their inner self. As the evening mist pervades the valleys, and mountains dull into darkness, the windows of the monastery are lit one by one by monks preparing to cross over the 108 passions to the sea of Buddha's wisdom. The Korean Tripitaka done for the defence of the country, is a marvel of Korean technology seven centuries ago. It is important for the excellence of its editing and for its beautiful block-printing.

Son (= Zen) Buddhism with its distrust of words was in tune with the ideographic system of Chinese writing. Its aim was direct experience without the mediation of words. The quest for wordless truth has been the spirit of Son Buddhism. It has sunk deep in the national consciousness, and Korea has silent workers and noiseless machines.

The last Ācārya to visit Korea was Chikong (Dhyānabhadra). He arrived in Korea in the 1340s and established the Juniper Rock Monastery on the pattern of the Nalanda University. Its foundations can be seen near Seoul. He wrote Sanskrit dhāraṇī-mantras on the gigantic Yonboksa Bell for the liberation and peace of the Korean people from Mongol domination. An inscription at the Juniper Rock Monastery dated 1378 records the life and work of Dhyānabhadra and informs us that the king of Kanchi was his nephew. The mill for making *sattū* सत्तू Dhyānabhadra still lies at the site of this Monastery.

In 1446 the sage-like emperor Seijong invented a new Korean alphabet and moveable printing types. This alphabet contiues to this day as the Hangul or "Proper Writing". Dr. Kei Won Chung in his dissertation to the Princeton University says that the Korean alphabet was composed on the

principles of the Sanskrit alphabet. With the new alphabet, learning became accessible to a large mass of people.

Seoul has the only Buddhist Broadcasting Station in the world: it exalts the glory of Korea's identity. A restaurant called "Perfume of Grasses" recalls the cuisine of Ācārya Dhyānabhadra. It serves "tea of honey-stick". Honey-stick is liquorice मधुयष्टि (मुलेठी in Hindi).

In 1991, Korea dedicated the world's largest bronze image of Maitreya at Popchusa monastery. This 100 feet high statue embodies the aspirations of the Korean people for national re-unification. The Popchusa was built in 553. Two centuries later, in 776, monk Yulsa erected a 40 feet gilt bronze Maitreya for national prosperity and unity of the people. During the Eye-Opening Ceremony in April 1991, three rainbows appeared in the clear sky: "Isn't this a sign that we can even move heaven when we are truly devoted? When we build an image of Maitreya in our hearts too, all lives on earth will turn into lotus flowers, and the very world around us will become a pond of joy" (Chief Abbot Yu).

11. भारत और कोरिया

कोरिया को 'उषा-नीरव का देश' कहते हैं और कोरिया के लिए भारत 'ध्यान-पारमिता' का प्रतीक है। भाषा से पार और रिक्त मन से नई एकता की चेतना ने दोनों देशों को संस्कारों के संगम में पिरोया है। यह गीत,गगन, धरा, नदी, मूर्ति, साहित्य सब में ओत प्रोत है। धर्मचक्षुओं की ज्योति से कोरिया ने भारत को देखा है। दो सहस्र वर्ष पूर्व कोरिया छोटी-छोटी जनजातियों की सीमित परिधियों को छोड़ शक्तिशाली राज्य बना। देश को नई अस्मिता का बोध हुआ। सन् ४८ में अयोध्या की राजकुमारी ने किम्हाए के नगर में पदार्पण किया। उसके साथ निधित्रयी थी - प्रतिमाएं, सूत्र और श्रमण। वह कोरिया के प्रथम राज्य काराक के नरेश की महारानी बनी। पहिली राष्ट्रीय राजधानी की स्थापना की और उसका नाम 'गया' रखा। आज इस स्थल पर प्रकृति की सुषमा और हृदय की सरल भक्ति नीरव में विलीन है। महाराजा ने सागर की कृतज्ञता-रूप उपासना की कि उसने महारानी को सुरिक्षत पहुंचाया और इसकी स्मृति में हाएउन्सा मन्दिर का निर्माण किया। हाएउन्सा का अर्थ है 'सागर के प्रति कृतज्ञता मन्दिर'। आज भी पुन्सोङ्सान् पर्वत पर इसके अवशेष विद्यमान हैं।

त्रिराज्य-काल में कोरिया में बौद्ध धर्म का राजकीय प्रवेश हुआ — कोगुर्यो में सन् ३७२ में, पाएक्चे में सन् ३८४ में, और शिल्ला में सन् ५२७ में। सन् ३८४ में भारतीय आचार्य मल्लानन्द ने पाएक्चे में प्रारम्भ किया। तीनों राज्यों में नए विकास और नई आत्मा का पदार्पण हुआ। तीनों सभ्यता और संस्कृति बन गए। अभिनव उत्साह और कर्मठता ने देश को जनोपयोगी योजनाओं से भर दिया, कला का उन्मेष हुआ, शिक्षा का प्रारम्भ, सड़कें बनने लगीं, विश्रामस्थलों से मार्ग सार्थक हुए, और सहस्रों प्रकार से नए निर्माणों ने देश को भर डाला। नैतिकता, उदात्तता, ध्यान, विद्या, जनाभिमुख चेतना ने नई सामाजिक और सांस्कृतिक व्यवस्था की नींव डाली।

सन् ५३५ में प्रथम बौद्ध मन्दिर की स्थापना की गई। इसका नाम पुल्गुक्सा 'बुद्धक्षेत्र-मन्दिर' रखा। अब कोरिया बुद्ध क्षेत्र बना। यह मन्दिर आज भी विद्यमान है और प्रतिसमय भक्तजनों का तांता लगा रहता है। इसके निर्माण के लिए कुशलतम शिल्पियों को एकत्र किया गया जिससे गरिमा और सौम्यता का प्रतीक बने।

आठवीं शती के मध्य में पुल्गुक्सा का जीर्णोद्धार किया गया और राजा क्योङ्दोक् ने इसका विस्तार भी किया। इसी के स्थपति ने एक मील दूर तोहाम्सान् पहाड़ी पर सोक्कुराम् की पाषाण-गुहा का निर्माण किया। यहां शिखर से यात्री पूर्वसागर की लहरों के दर्शन कर सकता है। भवसागर को पार कर मोक्ष के आनन्द में विलीन होने का स्वप्न है। पूर्वेशिया के मन्दिरों में यह शिरोमणि है — भव्यता, विलक्षण शान्ति और स्थापत्यकला का उत्कर्ष परिलक्षित होता है। यहां कोरिया की सर्वोत्कृष्ट महाप्रतिमा है और उसके चारों ओर की मूर्तियां भी शिल्प की शिखरोपलब्धियां हैं। श्रद्धा, सौन्दर्य और अन्य भाव पाषाण में कितने सजीव हैं।

कोरिया में 'ध्यानमग्न मैत्रेय' की प्रतिमाएं राज्य के एकीकरण की प्रतीक हैं। मैत्रेय की उपासना शिल्ला राज्यकाल में विशेषरूप से प्रचलित थी। युवा राजन्य शरीर और मन की साधना करते थे और ये समुदाय ह्वाराङ् कहलाते थे। इस शब्द का अर्थ है — नागपुष्प के सुरभित शिष्य। मैत्रेय तथागत नागपुष्प वृक्ष के नीचे बोधि प्राप्त करेंगे। मैत्रेय भावी बुद्ध हैं। त्रिराज्यकाल और तदनन्तर एकीकृत शिल्ला-वंश के समय इनका शासन में विशेष महत्त्व था और इनके प्रयासों से तीनों राज्यों का एकीकरण हुआ और एकीकृत शिल्ला-वंश का प्रभुत्व समस्त देश को एकसूत्र में बांध सका। इतिहास में पहली बार कोरिया एक राष्ट्र बना। तब से कोरिया की नियति और सुरक्षा बौद्ध धर्म ने सुदृढ की। भिक्षु वोल्क्वाङ् ने राष्ट्रीय चेतना को उजागर करने के लिए 'लौकिक पञ्चशील' प्रस्थापित किए।

कोरिया के भिक्षु ह्येचो भारतीय आचार्य वज्रबोधि के शिष्य बने, जब वे केवल सोलह वर्ष के थे। तदुपरान्त भारत की समुद्र द्वारा यात्रा की और मध्य एशिया होते हुए स्थल मार्ग से दिसंबर ७२७ में लौटे। मध्य एशिया के नष्ट विहारों से दुःखी

थे। समरकन्द में केवल एक विहार और उसमें भी एक ही भिक्षु। मध्य एशिया की बौद्ध संस्कृति के अन्तिम दर्शी थे — ह्वेचो। इनकी यात्रा-विवरण के अंश उपलब्ध हैं और प्रख्यात चीनी यात्रि-सम्राट् श्वेन्च्वाङ् की कोटि के हैं।

तेरहवीं शती में कोरिया के सम्राट् ने त्रिपिटक को ८१,२५८ काष्ठफलकों पर उत्कीर्ण करवाया। मोंगोल आक्रमण को रोकने के लिए ये छापकर देश के विहारों में कवच-रूप रखे गए। सन् १२५१ में उत्किरण पूरा हुआ था और आज भी यथावत् गया-पर्वत स्थित हाएइन्सा विहार में सुरक्षित हैं। मैं देख कर आया हूं। ये राष्ट्रीय वयम् के गौरव हैं। यहां भिक्षु ध्यान करते हैं और चारों ओर दिव्य मौन है। सन्ध्या-नीहारिका घाटियों को भरती है, पर्वत अन्धकार में लुप्त हो जाते हैं, आकाश अञ्जन बरसता है, और भिक्षु विहार में सैंकड़ों दीपक जलाते हैं। मोहान्धकार को पार कर प्रज्ञा के उस ओर — ॐ गते गते पारगते पारसंगते बोधि स्वाहा। यह त्रिपिटक कोरिया की सुरक्षा के लिए पूर्ण किया गया था और प्राचीन प्रविधि का चमत्कार है। सम्पादन की शुद्धता और सुन्दर मुद्रण का अनोखा उदाहरण है — आधुनिक दक्षिण कोरिया के आर्थिक चमत्कार का पूर्वरूप है।

शब्दों के बिना साधना द्वारा ध्यान करना सोन् (जापानी में ज़ेन्) बौद्ध धर्म का कोरिया में विशिष्ट स्थान रहा है और आज भी है। शब्दातीत सत्य की खोज इसकी मुख्य धारा है। प्रतिदिन प्रातः-सायं सोन् मन्दिरों और विहारों में नीलकण्ठ-धारणी का पाठ होता है। सोन् की नीरवता राष्ट्रीय चेतना में समाई है — और इसलिए आज कोरिया में शान्त कर्मचारी और चूंचूंरहित यन्त्र हैं।

कोरिया में अन्तिम भारतीय आचार्य ध्यानभद्र (चिकोङ्) थे। १३४० के लगभग कोरिया पहुंचे और नालन्दा के समान वृक्षशिला विहार की स्थापना की। इसकी नीवें राजधानी सेउल् के समीप हैं। मोंगोल आधिपत्य से मुक्ति पाने के लिए योन्बोक्सा में सैंकड़ों मन का घण्टा स्थापित किया और इस पर संस्कृत मन्त्र लिखे। वृक्षशिला विहार में १३७८ का शिलालेख है जिस में आचार्य ध्यानभद्र की जीवनी और कार्यचर्या का विस्तृत विवरण है। ये कांची के राजा के चाचा थे। ध्यानभद्र ने सत्तू बनाने की विराट् चक्की बनाई जो आज भी अवशेषों में पड़ी है। इनके शिष्य ने कोरिया के सम्राट् को प्रेरित किया और सेऊल् राजधानी की स्थापना ६०० वर्ष पूर्व हुई थी।

सन् १४४६ में राजर्षि सेजोङ् ने कोरिया की लिपि बनाई। यह आजतक प्रचलित है। डॉ. केइ वोन् चुङ् ने लिखा है कि यह लिपि संस्कृत वर्णमाला के सिद्धान्तों पर आधारित है। इस लिपि से शिक्षा की विलक्षण प्रसार हुआ।

सेऊल् में संसार की एकमात्र "बौद्ध आकाशवाणी" आधुनिकतम है और २४ घण्टे प्रसारण चलता है। इस नगर में "शाक-सुरभि" के नाम से शाकाहारी भोजनालय है जहां आचार्य ध्यानभद्र की पाकविधियां सुरक्षित हैं। यहां मुलेठी की चाय दी जाती है।

सन् १९९१ में कोरिया ने विश्व की सबसे ऊंची कांस्य-प्रतिमा स्थापित की। यह पोप्चुसा विहार में भगवान् मैत्रेय की १०० फुट से ऊंची प्रतिमा है। दोनों कोरिया (उत्तर और दक्षिण) के एकीकरण के लिए प्रतिष्ठित की गई। पोप्चुसा विहार सन् ५५३ में प्रथम बार बना था। दो शताब्दियों के उपरान्त, सन् ७७६ में, भिक्षु युल्सा ने राष्ट्रीय समृद्धि और एकता के लिए ४० फुट ऊंची भगवान् मैत्रेय की सुवर्ण-मण्डित कांस्य-प्रतिमा बनवाई थी। आधुनिक प्रतिमा इसी का अवतार है। एप्रिल १९९१ में प्राण-प्रतिष्ठा के समय, निरभ्र शुभ्र आकाश में तीन इन्द्रधनुष प्रकट हुए। तीन त्रिरत्न का प्रतीक है (बुद्ध, धर्म, संघ)। संघराज यु ने समवेत जनों से कहा — "यह इस बात का प्रतीक है कि जब हम सत्यनिष्ठा और श्रद्धा से समर्पित करते हैं, देवलोक भी आनन्दित हो उठता है। जब हम अपने हृदयों में भगवान् मैत्रेय की प्रतिमा स्थापित करेंगे, तब जगत् के प्राणिमात्र पुण्डरीक-निर्मल हो जाएंगे और हमारे चारों ओर का संसार आनन्द-सरोवर बन जाएगा।"

२१.३.९४

12. HINDU GODS AND GODDESSES ROOTED IN JAPAN

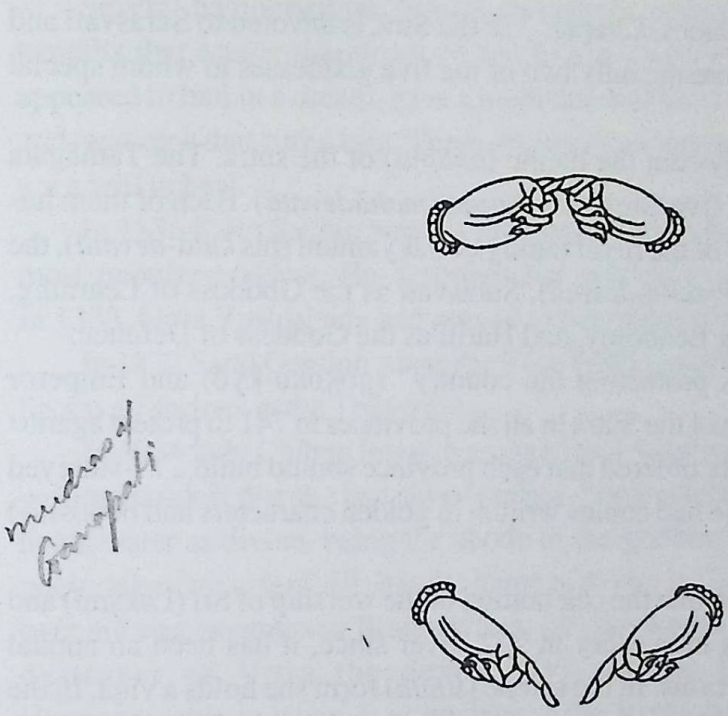
In the cool autumn of 1936, two Japanese students came to study Sanskrit with my father Prof. RaghuVira at Lahore. Both of them belonged to the Shingon sect of Buddhism, which has a rich repertoire of ritual with a multiplication of gods and goddesses from the vajrakula, Śākyamuni Buddha evolving into Transcendental Buddhas, a host of Bodhisattvas, besides a resplendent theogony of Mahāyāna and Mantranaya or Tantras. Shingon lights *homa* (Jap. goma) with Sanskrit mantras and mudrās, and has the imprint of other earlier elements of Hindu dynamics. Shingon is the confident carrying on of the roots, the cosmodrama of continuing forms and ideas, the landscape of thought, the historic values of light, the creation of the power 'dwelling within' in new forms. My father loved Japan in her ardent destiny of creative toil. He loved that in life which filled him with wonder. He requested his disciple Yamamoto Chikyo to teach me Japanese. The first lesson *a i u e o, ka ki ku ke ko* brought to me the synonymies of sharing and I told my father: "we and the Japanese are brothers". The Japanese syllabary is so similar in sequence to the Sanskrit alphabet. These forms draw out of their distant past a magical creativity that lives on, these lovely dreams in the poetry of sharing. These pure vocalic syllables blazed fresh trails in the glory of writing.

Fudō or Acala-nātha is the presiding deity of Japanese *homa*. Yamamoto had a scroll of Fudō, vigorous in the aureole of blazing flames, shattering the debris of the human heart. As a child of nine, I wondered at a god in the devastation of fire. It was an iconic endeavour of a rational fire to root out whatever is unwholesome in life. My father linked the scroll to stanza 11.17 of the Bhagavad Gītā:

paśyāmi tvāṁ durnirīkṣyaṁ samantād
dīpt-ānalārka-dyutim aprameyam.

The lord in the surround of immeasurable flames of fire. The deep roots of India are enshrined in *Agni* a word that begins the Ṛigveda: *Agnim īḍe* 'I pay homage to the fire', the fire of illumination, an ever fresh fire beginning to affect an entire life. So is Fudō/Acala the rich fire of creativity.

Yamamoto had a venerable ancient xylograph (Jap. mokuban) of the illustrations of mudrās used in the Garbhadhātu and Vajradhātu-mandalas, in general homa, and in the eighteen-step rite. Its Japanese title was *Tai-kon-go-jūhachi-in-zu*. It was printed from woodblocks in 1779. It begins Shingon rites with two mudrās of Vināyaka or Gaṇapati. It is reproduced below from the Taishō edition of the Tripiṭaka:



They recreate the threshold of identification, the sources of inspiration that have influenced our minds and lives, the inner synthesis that talks to ourselves at both edges of unhappiness and of joy.

Buddhism gained a strong foothold in Japan during the reign of Empress Suikō (r. 593-628). Prince Shōtoku was appointed Regent in 593. He renovated the system of twelve court ranks and drew up the Constitution of 17 Articles in 604 whereby he centralised power under the direct control of the Emperor in political precepts of justice to the people. This Constitution guaranteed far-reaching changes: article 1 harmonious personal relations, article 2 Buddhism or Triratna as the guiding principle of the state, article 5 complaints of the people must be given a fair hearing and justice, article 16 good care of the peasantry, article 17 opinions of many persons concerning important decisions, and article 12 local chieftains could not levy taxes on people without compassion.

On assuming Regency, Prince Shōtoku set up the Shitennōji or the Monastery of the Four Devarājas at Osaka. It was based on the sixth chapter of the Suvarṇabhāsa-sūtra. The Suv. is an important Buddhist sūtra to ensure sovereignty, the dynamics of governance inherent in the nexus of the king, his people, and their deities symbolising values, to effect the security of economy, and to preempt natural calamities, diseases, and wars. Lord Buddha was of royal descent, and his dharma grew under the eyes of Kings Bimbisāra and Prasenajit. Naturally the sūtras became the embodied mind of the regnum and a millenium later it provided ceremonies for the protection of the state in Japan. In 606 Empress Suikō requested Prince Shōtoku to lecture on three Sūtras: Suv., Lotus Sūtra, and Shōmangyō (Śrīmālādevī-siṁhanāda-sūtra). The central role of the Suv. in the state ceremonies was responsible for the wide-spread prevalence of the Hindu goddesses Sarasvatī and Śrī (or

Lakṣmī), both in imperial and private ceremonies. Chapter 7 of the Suv. is devoted to Sarasvatī and the next chapter 8 to Śrī mahādevatā. They are the only two of the five goddesses to whom special prominence was given by these chapters.

The introductory chapter of the Suv. lays out the theme (*nidāna*) of the sūtra. The Tathāgata dwells on Mount Gṛdhrakūṭa surrounded by five Great Goddesses (*mahādevatā*). Each of them has a protective function as: the tutelary goddess of the royal family of Śākyamuni (his *kula-devatā*), the protective goddess of the territorial State (*Pṛthivī-devatā*), Sarasvatī as the Goddess of Learning, Śrī (Lakṣmī) as the Goddess of a Flourishing Economy, and Hārītī as the Goddess of Defence.

The Suv. was one of the three "sūtras protecting the country" (gōkoku-kyō) and Emperor Shōmu (ruled 724-749) ordered the recitation of the Sūtra in all the provinces in 741 to protect against calamities, pestilence and sorrow. His Majesty ordered that each province should build a 17-storeyed stūpa and write out ten copies of the Sūtra. He had copies written in golden characters and deposited one in each stūpa.

The annals of Tōdaiji monastery mention that the celebration of the worship of Śrī (Lakṣmī) and Sarasvatī was held for the first time in this monastery in 722. Ever since, it has been an annual celebration. Sarasvatī is represented in two forms. In the serene (*śānta*) form she holds a vīṇā. In the violent (*krodha*) form she has eight arms that hold weapons: bow, arrow, sword, trident, axe, vajra, cakra and noose. The Sarasvatī of Tōdaiji had eight arms. A catastrophic fire broke out in 954 and she was reduced to a whitish clay colour, revealing that the sculpture was of unbaked clay. This image is 6.5 feet high. The worship of Sarasvatī and Lakṣmī has remained popular for bumper crops. The Besson-zakki or description of deities, written by Shinkaku in the 12th century gives her mantra: *sarasvatyai svāhā/ namo sarasvatyai mahādevyai svāhā / namo bhagavati mahādevi Sarasvati / siddhyantu mantra-padāni svāhā/*

A painting of the Eight-armed Sarasvatī, dating to 1212, is preserved at the University of Fine Arts, Tokyo. It is one of the finest scrolls of the goddess.

The oldest shrine of Sarasvatī started in 834 by monk Ennin is that of Chikubushima. Famous poets like Miyako no Yoshika (824-879) visited this shrine for inspiration, and Sarasvatī is supposed to have told him a line of his poem in a dream.

In the 12th century, the Minamoto and Taira clans were fighting for supremacy. Tsunemasa of the Taira clan, a fine poet and musician, and the governor of Tajima, made a pilgrimage to Chikubushima shrine. He prayed to Sarasvatī the whole night to defeat his enemies.

Prime Minister Fujiwara no Moronaga (1177) was an adept in playing the lute and had the title Myōo-nin (Myōo is an epithet of Sarasvatī).

The Noh drama Chikubushima opens with a courtier going on pilgrimage to Chikubushima to worship Sarasvatī. This reflects the wide popularity of the worship of the goddess.

In the 16th century arose the cult of the Shichifukujin 'Seven Deities of Fortune'. In them, Sarasvatī is the goddess of wealth. In her Japanese name Benzaiten, *zai* means 'talent', but it was replaced by another ideogram read *zai* and meaning 'wealth'. She became the most popular goddess in Kyoto and a number of shrines were dedicated to her.

Several hagiographies, hymns and sūtras were written for the worship of Sarasvatī and the benefits that accrue therefrom. When Ennin was suffering from an eye disease in 834, Sarasvatī appeared to him in a dream, gave a medicine and her wooden image. On waking he found the image and medicine that cured him. These unconscious psychological values mingle mind and body. They are a will to heal.

In 1836 Saitō Sachio wrote a guidebook to the Edo area, or modern Tokyo. Sarasvatī was the most popular goddess. He describes her sanctuary on an island in the Mitaka city near Tokyo. In 1333, Nitta Yoshishada had prayed to her to destroy the Hōjō house.

In 1832 Saitō Gesshin wrote the Tōto Saijiki to describe the annual festivals of Edo. He lists 131 Sarasvatī shrines in the Tokyo area.

In 1934 lady Chiben Sonnyo realised that Sarasvatī had descended in her body, and she started writing Sanskrit that she had never studied. She founded the Benten-shū "Sarasvatī sect" and this sect holds water as divine, being the abode of the goddess. Saras-vatī (i) literally means 'abounding in pools, lakes, or waters', (ii) it is the name of a river in Gandhara, (iii) the mighty river that once flowed over the vast expanses of Brahmāvarta, (iv) invoked to bestow vitality, renown and riches, (v) as the destroyer of Vṛtra the demon, (vi) as the Goddess of Eloquence and Learning. Her connection to water is as ancient as the Vedic period: Sarasvatī is any river in the Nighaṇṭu. The several functions associated with Sarasvatī in Japan go back to Hindu sources which lived on in the imagery of the people and the literati.

In 1970 I stayed at Koyasan with Dr. Yamamoto Chikyo my teacher of Japanese language, literature, art and history. In his kitchen was an elegant sketch of eight-armed Sarasvatī in the forceful lines of an unknown monk. It was a simple, direct attraction of a world that becomes aware of itself, the impassioned domination of a symbolism inherent in the name of Śuddhodana the father of Śākyamuni Buddha. Śuddhodana means 'having pure food'. Outstripping the confines of language, it was a thrill with roots transformed into a living symbolism of meaning. Why was Sa-rasavatī in a kitchen? The word *rasavatī* means 'kitchen', and *sa* is a prefix to express conjunction: the Goddess connected with the kitchen.

Sarasvatī is still very popular as one of the Seven Deities of Felicity or Shichi-fuku-jin in Japanese. She is the only goddess among the Seven Gods of Luck and can be recognised by the musical instrument biwa or vīṇā she carries. She had the largest following among professional musicians during the Heian period. Court musicians who played the biwa remained single in former days for if they married, Sarasvatī would become jealous and they would lose their musical ability. Married couples pray to her to have beautiful daughters. She also grants children to childless couples. She is the patron goddess of writers, musicians, geisha, painters, sculptors, and performing artists. The Sarasvatī on the island of Chikubu-shima is the most widely worshipped to this day. The Hadaka Benten or Naked Sarasvatī on the Enoshima island is the most famous. She does not wear clothes, as the humid sea air around the island would cause the dyes of the cloth to come off and stain her. She is painted white and her purity would be sullied by their stains. In India, Durgā is called Digambarī and Śiva is Digambara or Digvāsas, both names means 'Sky-clad', that is, with no vestments.

The transmission of Hindu deities to Japan was through two Sūtras: (i) Suvarṇabhāsottama-sūtra and (ii) Mahāvairocana-sūtra. The first Sutra was translated by Dharmarakṣa between 414-421, Pao-kuei compiled the synthesised version in 597 (K 128), and I-tsing did the last version in 703 at the Hsi-ming Monastery (K127). I-tsing's translation was commissioned by Empress Wu and it was appropriately titled Konkwomyō-saishō-ō-kyō: *kon* 'suvarṇa gold', *kwo myō* 'bhāsottama, light', *saishō* 'vijayanta=Indra', ō 'rāja, king', kyō 'sūtra'. It is a full translation of the Sanskrit title Suvarṇa-bhāsottama-sūtra-endra-rāja. Indra the King of Gods is also called Vijayanta which is rendered into Chinese as *saishō*. The title of the Sūtra was auspicious for Empress Wu and it became the authoritative text in Japan to bless the state, the ruler and the ruled, with all the things they need. The Suv. transmitted to Japan the Hindu goddesses Sarasvatī and Śrī (Lakṣmī) as two of the five Great Goddesses (*mahādevatā*) who blessed Bodhisattva Siddhārtha on his way to Enlightenment as Bhagavān Śākyamuni. The eighth chapter of the Suv. is devoted to Śrī mahādevī. She says that when one mutters the name of the excellent Suv. the goddess will direct her attention to him and create a great fortune (*mahatīm śriyam kariṣyati*, Suv. 115). By the power of this Sūtra she will watch over his residence, increase the provision of food-grains, will endow him with gold, jewels, wealth, and provide with all blessings. The Chinese translation says that the ceremony of Śrī "gives immeasurable joy, all roots of wisdom, and all ornaments of beneficent virtue" (Visser 1.309).

In 739 Emperor Shōmu issued an ordinance that the ceremony of Śrī (Jap. Kichijō-ten) be performed all over the Empire so that wind and rain are harmonious and the crops ripen. Śrī promises abundant harvests and no famine ever to faithful readers of the Suv. In 749 the Emperor again ordered the rites and forbade the killing of living beings anywhere. Empress Kōken followed the wishes of her father Emperor Shōmu and continued the celebrations in the temples of all the provinces. The high priests of all the great Buddhist monasteries expounded the Suv. and performed the Śrī ceremonies. Because of the zeal of the monks, ministers and the government the Triratna gave a lucky omen in the form of a seven-colored cloud. In 771 Emperor Kōnin stopped the Śrī rites all over the country, resulting in severe and constant famine in the ensuing year. He re-established a regular Śrī ceremony. It was performed in government offices by Buddhist monks of all the monasteries upto the reign of Emperor Go Reizei (1037-1068). Śrī rites ensured the Great Peace of the Realm, wind and rain in good season, ripening of the five cereals, joy of the people, and felicity of all sentient beings of the ten quarters. Śrī was the mightiest protectress of faithful believers in the holy King of Sūtras, the Suv., 'the Sūtra of the Golden Light'.

The official history Shoku Nihongi records an edict of 749 to hold the Śrī congregation in all the monasteries of the country for 49 days beginning with the New Year Day. Another entry of 767 has an imperial edict ordering all the provincial monasteries (kokubunji) to hold the Śrī ceremonies for seven days so that she blesses the country with peace, proper rains, a bumper harvest, benevolence and happiness to the people. In 768 the office of the Prime Minister decided that the worship of Śrī would be carried out in every monastery of the country. Scrolls of Śrī were distributed to the provincial temples for worship. The scroll of Śrī in the Yakushiji monastery at Nara, and the image in the Hokkedō shrine of the Tōdaiji monastery at Nara have survived from this period.

The Imperial Ambassador to the T'ang court Sugawara no Kiyotomo faced a ferocious typhoon on the way in 804. He prayed to Śrī. As She appeared in the sky, the storm subsided. On return, he dedicated a temple to Her. She became very popular in the nobility. When the monks and nuns became negligent, the Śrī ceremonies began to be held in government offices since 822 and not in the provincial monasteries. The Kisshōin shrine of Śrī in Kyoto, built in 890, was active as late as 1712. The famous Japanese novel Genji Monogatari alludes to the popularity of Śrī among the aristocrats. It was written around 1000. A collection of stories titled Konjaku Monogatari of the 12th century relates stories of getting wealth through the blessings of Śrī. The work of Saitō Sachiō on Edo mentions the shrine of Śrī in the Edo area in 1836. Among them was the Hōkōdō shrine in the Ueno area of Tokyo. In the sādhanā of Śrī the officiant visualises the bījākṣara *śrī* inside a moon disc. It changes into the cintāmaṇi jewel, which transforms into Goddess Śrī, who is full-bodied and beautiful. As the officiant gazes at the statue of Śrī on the altar, he consubstantiates into the deity.

Goddess Śrī was the florescence of power and closely associated with ceremonies of the state and aristocrats. Sarasvatī was a dedication to the glory of arts, and was the very language of life, in the rich deposits of the dreams of artists and literati. As the role of Śrī declined in imperial ceremonies, she was replaced by Sarasvatī who still remains a popular goddess.

II

Other Hindu deities came to Japan alongwith mantrayāna or Shingon sect with its liturgies in Sanskrit, rich iconography expressed as icons or Siddham syllables (bījākṣara or shūji), and the four arts of (i) painting and sculpture, (ii) music and literature, (iii) gestures and acts, and (iv) the implements of civilization and religion, as enumerated by Kōbō Daishi. Kōbō Daishi transmitted Shingon culture to Japan "to enlighten the darkness of the people and help save them materially". One of the two main sacred texts of Shingon is the Mahāvairocana-sūtra. It was translated into Chinese by Śubhākarasiṁha (637-735) with the assistance of I-hsing (683-727). Kōbō Daishi introduced this and other sacred texts to Japan in 806. The Mahāvairocana-sūtra has been represented graphically as the Garbhadhātu-maṇḍala. It has three main concentric rectangles. The outer rectangle has deities of the vajra family. Vajra connotes the Hindu pantheon. The deities are:

The Trinity

Brahmā
Umā and Maheśvara, Gaṇapati, Kumāra
Nārāyaṇa and Ṇārāyaṇī

Seven Mātṛkās

Raudrī, Vaiṣṇavī, Yamī, Brāhmī, Aindrī, Cāmuṇḍā, Kaumārī

Twelve Devas (Jap. Jūniten) or Spatial Deities

Indra (E), Agni (SE), Yama (S), Nirṛti (SW),

Varuṇa (W), Vāyu (NW), Kubera (N), Īśāna (NE),
Brahmā (zenith), Pṛthivī (nadir), Sūrya, Candra

Temporal Deities of the Moon Family (Candra-kula)

(i) Twelve Signs of the Zodiac (Rāśi, Jap. kū)
Siṁha, Kanyā, Tulā, Vṛścika, Dhanu, Makara
Kumbha, Mīna, Meṣa, Vṛṣa, Mithuna, Karkaṭaka
(ii) Twenty-eight Constellations (Nakṣatra, Jap. shū)
7 constellations in the East: Kṛttikā, Rohiṇī, Mṛgaśiras, Ārdrā, Punarvasu, Puṣya, Āśleṣā
7 constellations in the South: Maghā, Pūrva-phalgunī, Uttara-phalgunī, Hasta, Citrā, Svātī, Viśākhā
7 constellations in the West: Anurādhā, Jyeṣṭhā, Mūla, Purvāṣāḍhā, Uttarāṣāḍhā, Abhijit, Śravaṇa
7 constellations in the North: Dhaniṣṭhā, Śatabhiṣaj, Revatī, Aśvinī, Bharaṇī, Pūrva-bhadrapadā, Uttara-bhadrapadā

Temporal Deities of the Sun Family (Sūrya-kula)

(iii) Nine Planets (Nava-graha, Jap. shichiyō)
Āditya, Soma, Aṅgāraka, Budha, Bṛhaspati, Śukra, Śanaiścara, Rāhu, Ketu
The Sun and Moon also occur among the Twelve Devas (see p.65)
They have different names in Sanskrit in the two families:

Sun	Sūrya (as one of the Twelve Devas), Āditya (as one of the Nine Planets)
Moon	Candra (as one of the Twelve Devas), Soma (as one of the Nine Planets)

Out of the above-named 75 deities only Gaṇapati was worshipped in his own right, though offerings were made to other deities in the homa of the Garbhadhātu-maṇḍala. The manuals of homa rites give their mantras and mudrās to be employed in the liturgy. They are the sublime threads in the interweave of forms and psyche seeking the symbol of trans-human mode of Being, overstepping every boundary. They are manifestations of Buddhist deities, e.g. Maheśvara is a manifestation of Mahāvairocana. Their iconic descriptions, etymology, and philosophical interpretations are detailed in exegetical works.

The Twelve Devas were the Guardians of the four directions, four intermediate regions (SE, SW, etc.), zenith, nadir, and the Sun and Moon. The annals of Shoku Nihonkōki say that an edict was issued in 846 that Indra and Brahmā will be worshipped at the Enryakuji Monastery with the offering of white rice. The stories of Indra are recounted in the Konjaku Monogatari. The Shintōshū collection of folk-tales of the 14th century cites Indra and Śacī as an ideal couple. The Japanese saint Nichiren who founded the Lotus Sect had great faith in Indra. A temple is dedicated to Indra in the Shibamata area of Tokyo. It is the most important shrine nowadays. It was

constructed in 1629. Another temple of Indra is in the Katsushika ward of Tokyo. Indra is installed in the Tsūmyōji monastery in Kyoto. People pray to him for prosperous business.

Agni is accompanied by five great sages (ṛṣi): Vasiṣṭha, Atri, Gautama, Bhṛgu and Aṅgiras.

Yama is popular as a judge of human actions after death. He gives rewards or punishments according to the karmas of men. He has been and still is popular among the masses. Famous Japanese epics like the Heike Monogatari recount his stories. In the year 1172 Yama's messenger delivered a letter to a monk to report to Yama's office. The monk gives a vivid description of the palace of Yama. During the Edo period there were a number of Yama shrines in Edo. The Tōto Saijiki of 1832 describes the ceremonies in thirty-one shrines of Yama in the Edo area.

Varuṇa was worshipped to prevent droughts, typhoons, floods etc. which occur in Japan frequently. Japanese annals make special reference to the prevention of these calamities. A shrine was dedicated to Varuṇa in the Fudōdō sanctuary in the Meguro ward in Tokyo in 1836.

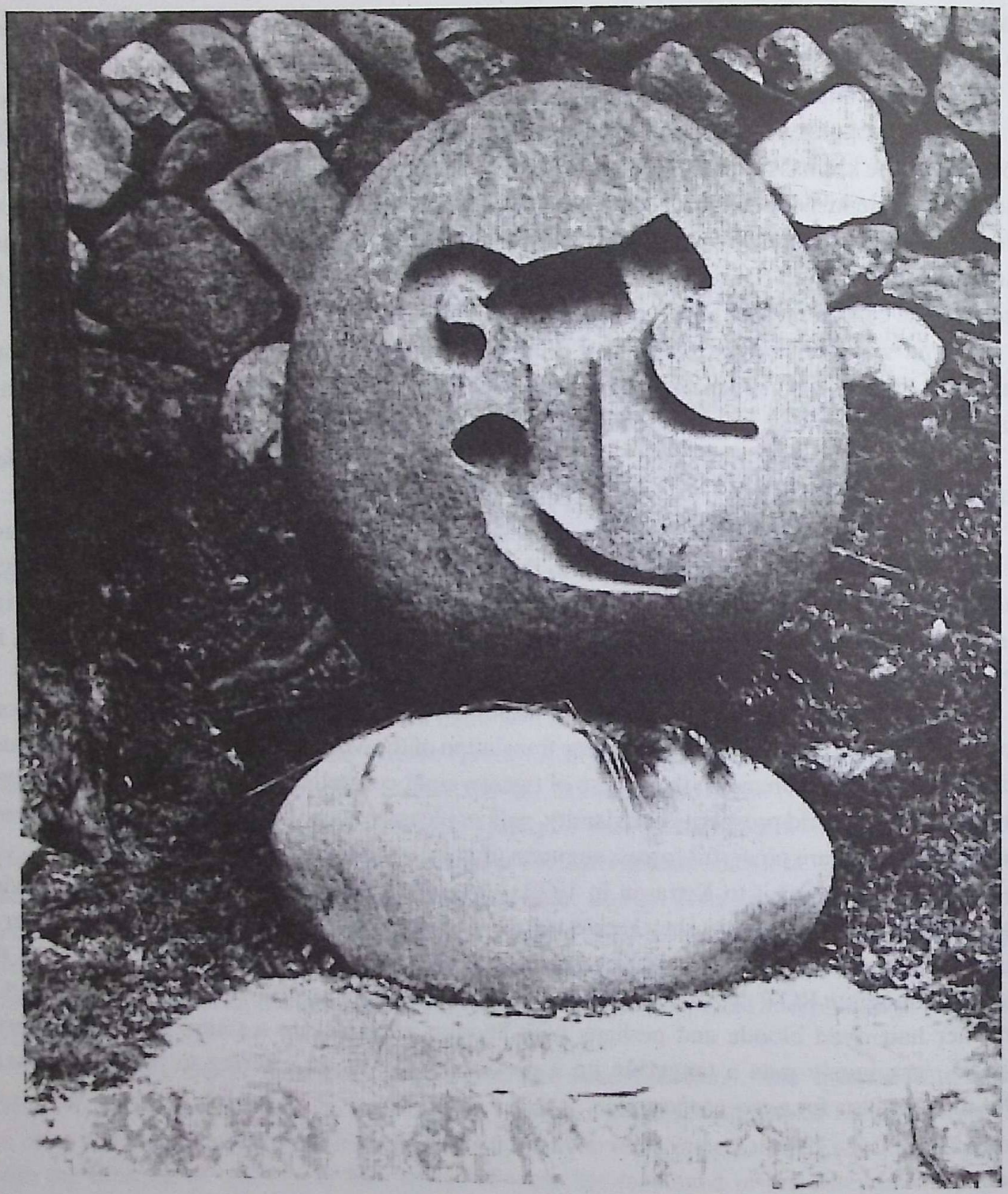
Jūniten-gi says that those who want to join public service should worship Brahmā. He is mentioned frequently in literary works as flanking Śākyamuni, along with Indra.

Pṛthivī was worshipped for happiness, or when diseases spread, due to the defiling of the earth.

The temporal deities belonged either to the lunar family (*candra-kula*) or to the solar family (*sūrya-kula*). The lunar family has Twelve Signs of the Zodiac (Rāśi) and the Twenty-eight Constellations (Nakṣatra). They were important in the homa rites of the Garbhadhātu-maṇḍala, but they did not become popular in their own right.

The Nine Planets (nava-graha) play an important role due to their astrological resonations. Amoghavajra (705-774) says in his Chinese translation of the Mahāmāyurī: "There are nine planets which increase and decrease in the course of twenty-eight constellations during the day and night. They bring to the world prosperity or calamity, pain or pleasure according to their correspondences... These nine planets are powerful forces, augurers of good or bad luck" (Taishō 19.437a14).

During my first visit to Koyasan in 1970, I witnessed that navagraha worship was a living imperative. The gods are alive, they keep a watch over our erratic destinies, though they wander in the wind. Along a road stood an egglike rock on a flat roundish base of another rock, with the Sanskrit monogram RO (रो): Sanskrit letters implying deeper levels. A modern Japanese girl in mini, her hair dyed blonde and perhaps with styrene injection for a rounded feminine form, stops by, graciously puts a tangerine on a piece of paper as an offering to the nine planets. RO is the bījākṣara for *nava-graha-pūjā*.



Offering of a tangerine to RO, the syllable for the *nava-graha*

The Kanchi-in sanctuary in the Tōji monastery has a scroll of the ritual of the Nine Planets, along with their illustrations and Sanskrit mantras in Siddham script. The illustrations and mantras are cited hereunder:

1. Āditya

2. Soma

3. Aṅgāraka

4. Budha

5. Bṛhaspati

6. Śukra

7. Śani

8. Rāhu

9. Ketu

The Garuḍa is worshipped to cure diseases caused by poison: so we learn from the Asabashō by Shōchō (1205-1281). Mahākāla, translated into Japanese as Daikoku 'Great Black' has undergone interesting transformation as the God of Fortune. *Mahā* means 'great' and *kāla* is 'time'. He carries a golden mallet of wealth, holds a sack full of precious objects, symbols of prosperity and wealth. The farmers regard him as the god of five cereals, and pay homage after harvest. He is the patron of farmers and businessmen.

Gaṇapati is known in Japanese as Shōten 'Noble God', or Kangiten 'Nandikeśvara', or transliterated as Ganabashi. Gaṇapati was introduced to Japan in 806 as a deity in the outer circle of the Garbhadhātu-maṇḍala.

The Tōkakuzan Kichijōin Temple in the Setagaya Ward was founded in 740 by monk Gyōgi. It has a pure gold image of Gaṇapati, which was worshipped by the regent Hōjō Yasutoki (1183-1242). The image in the Tsurugaoka Hachiman Shrine is said to have been brought from China by Ennin (794-864).

The Shōtengū temple in the Asakusa area of Tokyo was built in the early ninth century. The locality is called Shōten-chō 'Gaṇapati Township'. In 1832 there were around a hundred shrines of Gaṇapati in this area. I visited this temple in 1970 with Prof. Yamamoto Chikyo. It was crowded with young boys and girls, besides middle-aged persons. Prof. Yamamoto informed me that the young generation prays to Gaṇapati for success in their courtship, and the middle-aged businessmen seek blessings for a flourishing business and prosperity. The Japanese worship him for happiness and to resolve discords. He is Kangi-ten 'God of Joy', Nandikeśvara, and of love. Miracles follow sincere worship.

Emperor Uda Tennō (ruled 888-897) held a ceremony for his grandfather in 851 at the Kajōji temple whose main deity was Gaṇeśa or Daishō Kangiten.

The travel account of Philipp Franz von Siebold suggests that Gaṇapati was popular during the Edo period. The metallic statue in the Kangiin temple of Saitama Prefecture was installed in 1198. It has been designated a national treasure. In the 13th century the statue of Gaṇapati was consecrated in the Shōtenin Temple in the same prefecture. It is an esoteric image and is not shown to the people.

Gaṇapati was worshipped at the Toji Monastery, as mentioned in the Keiran Shūyōshū.

When Emperor Go Yōzei fell ill in 1598, homa offerings were made to Gaṇapati for his recovery in the most elaborate and powerful ceremonies.

The biography of monk Tankai Risshi says that he consecrated an image of Gaṇapati in 1678 in the Hōsanji Temple near Nara, which was specially built for him. The monk used to have discussions with Gaṇapati. It is a famous image known as Ikoma no Shōtensan.

Temples to Gaṇapati were consecrated in several important cities of Japan. Monk Ikū installed a Gaṇapati in the Shōbiji Temple near Osaka in 1682, after worshipping it for 121 days. It is one of the most sacred of images of Gaṇapati in Japan, and is called Yamazaki no Shōten.

Throughout the centuries special temples were consecrated to Gaṇapati. Early in the 19th century, the Asakusa area in Tokyo had the largest concentration of Gaṇapati temples as referred to in the Edo Meisho Zue.

At the Jingoji monastery of Takao a special temple is consecrated to the esoteric Twin Gaṇapati and every year a worship is held in his honour. In other Mantrayānic monasteries too special shrines are dedicated to Gaṇapati. Homes in Koyasan are hallowed by Gaṇapati. On the last day of my stay at Koyasan, I sat on a bench for the bus to the railway station. Curiosity took me inside the shop and there was a graceful image of a standing Gaṇapati in white wood. My repeated entreaties to the shop-owner to give it to me only evoked smiles and polite bowings. Alas for my vain desire! The overflowing bounty of the grace of Gaṇapati still glimmers in the adoring hearts of Japan. Kangi-ten or Nandikeśvara Gaṇapati

Calms us, gives us a tranquil mind
Every vulgar shadow is dissipated
And caprice is subdued.
Joy, yes, and Harmony.

13. INDIA AND JAPAN: INTERFLOW OF CULTURE

A poem of a thousand years ago in the Kokinshu became the national anthem Kimigayo in the last century. Its lines have wrought magic of such magnitude and consequence in the mind of Japan that we can only wonder in silence:

Rule on, my lord; till what are pebbles now
By age united, to mighty rocks shall grow.

While the inner bastions of Japan endure in their creative majesty, the path she has trod to civilization of modern science and technology is a miracle. Japan is a wonder of non-Euclidean economy: the words of Kimigayo have become a reality: tiny pebbles have grown into mighty rocks.

In AD 552 Buddhism was officially introduced into Japan when the king of Kudara (Paekche) sent a gilt bronze image of Lord Buddha and sutras. A host of secular technologies accompanied the new Buddhist order: writing, administration, weaving, metallurgy, calendar, architecture. Shotoku Taishi is rightly acclaimed as the builder of Japanese civilization. As a thanksgiving to the new order, the Taishi created Shitennoji at Osaka in AD 593, an architectural achievement of the age. He promulgated the first written Constitution of 17 Articles in AD 604 in which the Triratna (Buddha, Dharma, Saṅgha) gave a humanised face to administration. He gave birth to Japanese literature by his commentaries on Hokke (Saddharma-puṇḍarīka-sūtra), Yuima (Vimalakīrti-nirdeśa), and Shōman (Śrīmālā-sūtra). Japan had wrought a miracle in the short span of half a century. Her literature and imperial palaces were on par with those of continental China. The Taishi constructed several Buddhist monasteries. Among them the Horyuji "The Temple for the Flourishing of Dharma" (Dharma-vardhana-vihāra) near the city of Nara is the most ancient wooden building in the world. The kondō or golden hall of the Horyuji is adorned with murals, whose style has close affinities to that of India. It reflects the artistic achievements of the seventh century. In the years AD 643-646, 648-649, and 657-661 the entourage of the Chinese envoy Wang Hsüan-ts'e copied the frescoes on the walls of monasteries in India. Later on these paintings were compiled in 40 fascicules. Some of them were taken to Japan by the Korean artist Honjitsu, and they became the models for Horyuji murals. The Buddhas and Bodhisattvas of Horyuji, with a rich dark patina of centuries, evince a particular purity of line, surface and decoration and a desire to see humanity, flesh and blood, fused in most abstract of deities. The Horyuji monastery has yielded one of the most ancient Sanskrit manuscripts of the Uṣṇīṣavijayā-dhāraṇī in the Gupta script.

Indian yogins have a long tradition of going about in Japan. As early as the sixth century, an Indian yogin lived in the Kataoka village by begging alms. Shotoku Taishi wrote a poem on him. In the middle of the seventh century Dharmabodhi (Hōdō) came via China and settled in Hokkezan. He had a small image of Thousand-armed Avalokiteśvara. He restored the Emperor to health, when all the royal physicians had failed. In 651 he instituted the Festival of the Tripiṭaka (Daizōe).

The *vīṇā* under its Japanese form *biwa* is an integral characteristic of the Japanese Sarasvatī. The most ancient biwa known today is preserved in the Shōsōin Repository, dating to AD 757.

The Japanese state found Buddhism an invigorating stabilization. The Daibutsu at Tōdaiji was the culmination of Japanese resourcefulness and technology. It was consecrated by the Indian Bodhisena who reached Osaka in 773. He taught Sanskrit at Daianji that showed the way to a phonetic system to suit the needs of the Japanese language.

In AD 799 an Indian was washed ashore somewhere in the Mikawa province. A young man of twenty years, with nothing to cover his body except a straw coat and short drawers, he was stranded in a country where none understood him. Years later when he became conversant with Japanese he said that he had come from India. He had seeds of cotton with him. He lived at the Kawadera temple at Nara. Two ancient chronicles Nihon-koki and Ruiju-kokushi mention that he introduced the cultivation of cotton which became the most important clothing material. The Japanese words *wata* or *hata* for cotton are derived from Sanskrit *paṭa* (पट).

With the advent of the ninth century, Japanese life had been transformed by assimilation with Buddhist civilization. The blossoming of the great continental culture in insular surroundings reached its culmination in the personality of Kobo Daishi (AD 774-835), who visited China to drink at the purest springs of Dharma. Kobo Daishi's denomination of Shingon or Mantrayāna was a new moral conscience of the country. He proclaimed Buddhahood to be the potential privilege of all as against the predestined few. He became an outstanding genius in Japan's cultural evolution. For the first time he founded a school for the children of common people. Till then the academies were open only to children of families above the fifth rank. To achieve this historic democratisation, he created the Japanese *kana* syllabary of fifty sounds: *a i u e o*, *ka ki ku ke ko*, etc. based on his study of the Sanskrit alphabet.

The letter shapes reflect the spans of inner space. Thus the script used for the mantras was not purely a writing system, but a visual medium of an intrinsic dimension. Kobo Daishi was introduced by the Kashmiri Prājña to the Nagari script of the period, which has been designated by the Japanese tradition as Shittan, from the Sanskrit word Siddham written at the head of the alphabet for an auspicious beginning. To this day, the Japanese write mantras in artistic Siddham.

The Japanese language is written in the *kana* syllabary with *kanji* or Chinese characters. The *kanji* unites India and Japan at the deepest levels. All the sutras of Japan are written in kanji. The ideographic world of kanji induces a sense of discipline, dedicated work and miniaturisation by the tens of strokes in a character, their fixed sequence, and the organic beauty of the whole. It is a feeling for strokes, lines and squares. They are like the square stones set in a carpet of moss awaiting the bare feet of a goddess. Ideogram is the living tissue of Japanese life. Our vital bonds are as eternal as the kanji.

Since Buddhism travelled to Japan, the Japanese have longed to be pilgrims to India. In AD 818 Kongō-sammai (Vajrasamādhi) came to India via China. He makes a realistic observation that millions of flies swarmed the dining rooms of Nalanda but disappeared when the monks settled down to eat. In the 850s Hōdō (Dharmabodhi) undertook a hundred day long meditation. On the 70th day

a beautiful lady entered the room and he fell in love. In remorse, he travelled to China and thence to the Vulture Peak in India to expiate his sin. The monk Myoe Shoin (1163-1122) was unable to visit India. He consoled himself by giving the Sanskrit name Prāgbodhi to the hill in front of his monastery and calling the stream flowing by as Nairañjanā. In the Tokugawa period, a great scholar of Avataṁsaka Hotan washed his feet in sea water at a beach in the thought that the water extended to the shores of the motherland of Buddhism.

Near Kyoto is the Golden Pavilion (Kinkakuji) which was the hermitage of Ashikaga Shogun Yoshimitsu as a Zen monk. It is a picturesque pavilion sitting in the pond, lending grace to the garden of Rokuonji temple. Here arises the ethereal pavilion of nirvāṇa overlooking the ocean of existence (*bhava-sāgara*). It recalls the Golden Temple of Amritsar in the centre of the pond which is the emergence of Brahmā from the primal waters.

The Japanese had the *nari-giri* (literally bear or kill) charm for the fructification of a tree. Early on a January morning, two persons repair to an orchard, one with a hatchet and the other with a bucket. They go to all the trees in the orchard one by one. The hatchet-holder says to the tree after a few cuts on its trunk: "Will you bear fruit this year, or I will cut you down?" The bucket-carrier pleads for the tree: "O yes I will bear fruit in plenty. Please excuse me". The tree has to produce. This is the whispered response of action coming to green life. In Japan R&D (Research and Development) is R&P (Research and Production), an affair with work, hard work, where work lends lustre to the strong architecture of development.

The eternal plane of Buddhism has become the earthly plane of Japan. The quest for Enlightenment is now the flying banner of perfection that has conditioned Japan's miracle during the last five decades. Buddhism has coloured her thoughts and feelings, decisions and actions. Buddhism lives like a flower in Japan, which is its earth and sky, its home, its humanised immensity. A Japan torn from the spiritual soil of its being by dominating Western influence is now moving beyond them. The European world itself has glimpsed the limits of modernization.

Buddhism with its many gods and goddesses represents pluralism, which is going to be the new sensibility. It is the openness to multiple forms of reality. They are the many structures of meaning and being in which we constantly live. No universal proposal for human meaning can come up: the depths can be lived out of the rag tag of the many. Pluralism gives depth, a resonance of the transcendent function. Buddhism teaches an acceptance of the variousness of ourselves and of others. Buddhism announces and owns expanding consciousness, a new humility in the diversity of our modern existence. Contemporary life can have no fixed boundaries. In polytheism man's free-thinking and many-sided thinking has the power to create for himself new and individual eyes, always newer and ever more individualized.

Buddhism has clothed the potency of life with the wonder of deeds. Japan for centuries has been a poem rich in achievements, cherishing the crystal clarity of action. No thick blanket of words, but an open mind, seeing eyes and working hands that have wrought marvels. Creative hands are more exuberant than muscled minds. Japan's trinity of rationalism, creativity and identity-in-globalism has invoked the fire of roots and the magnetic power of performance.

India's austerity was Japan's elegance: minimum of lines to express plenitude of form. It is the aesthetic appreciation of stark poverty, of austere form, the sannyāsa of rūpa. Haiku is the incarnation of loneliness, of minimal words. The dusty leaf-hut of India is repeated in Japan as a hut with not a single particle of dust. Zen has transformed the primitive into an exquisite flower. The same is done by Japan to modern technology.

The wonderful art of Ikebana, which means putting living plants in water, is to love flowers as living beings and to tend them with kind feelings. The Japanese bow before the flowers after they have arranged them. An aesthetic creation is the essence of life itself. It is pervaded by the warmth of the human heart, whereby one gives expression to the universal heart. Japanese tradition speaks of "Indian monks who, in their universal love, were the first to pick up plants injured by the storm or parched by the heat, in order to tend them with compassion and endeavour to keep them alive".

The roundish Daruma doll is a must for success in life. You buy it, its eyes are blank, you paint one pupil before embarking on a project (can well be an Election!), and if all ends well, the second pupil is added, and Daruma is rewarded by full sight. The Daruma doll is the Indian ācārya Bodhidharma, the founder of Zen Buddhism. He spent eight years in uninterrupted meditation. At last when he tried to stand up, he found that his legs had atrophied. Thus the ancient frontiers of the collective mind live on.

The leading Japanese cultural historian Prof. Hajime Nakamura used to say: "most of the Japanese regard India as their spiritual motherland".

Japan is the first nation of Asia in point of time as well as supremacy in action to bring order and harmony in the cataclysmic clash between Oriental tradition and Western innovation. Buddhist wisdom, Shinto naturalism and scientific dynamism of Japan reduce the incompatibility of the twain, the East and the West, to evanescence.

Japan of today is the *suijaku* (manifestation) of the universal essences (*honji*) of her Collective Conscious, that not only survives but has been turned into a precious asset. The echoes of her consciousness are repeated at different levels of her life. Classical and contemporary are living symbols of vitality: steel and glass skysrapers besides shops selling samurai swords. Japan fascinates the mind and ravishes the eyes.

The Meiji Restoration is a watershed in Japanese history. The dictum *wakon yosai* "Japanese spirit and Western technology" has worked miracles. This is the ideal Asia needs today to rise from the ashes of inaction and hence dependence on the West. The language of Japan was always clear, goals precise, and hard work has been the ideal. In the 19th century a Japanese scholar visited the Louvre. A painting showed a sinner condemned to hard labor in hell. The astonished Japanese exclaimed: "Is hard work a punishment?" A Buddhist monk was known in India as *bhikṣu* 'one who begs alms' and as *śramaṇa* 'one who works hard'. The Sino-Japanese took *śramaṇa* or *shamon* as the prime expression.

Japan is a world that is astonishing in its unity and continuity—spanning fourteen centuries. A beauty, both sublunary and celestial, human and divine. The world of imagery still flows into the stream of life in Japan.

For the centuries of India, Japan is an aching overflow of silence. Today, Japan is the *śloka*, the ecstasy that emerges from this *śoka*, this agony, as did the muse of Vālmīki. The Epic poet of India Vālmīki burst into a metrical *śloka* grieved (*śoka*) at the sight of a love-lorn bird-couple shot by a hunter. Likewise, our silence of history should become the scintillation of a new future. We look up to Japan in wonder and awe, as inspiration and creative catalyst, as dreams and doing. We seek human wholeness, to activate the will to harmony, so that we can repeat the lines of Emerson:

All things through thee take noble form.
And look beyond the earth.

* * *

My father Prof. RaghuVira had studied Japanese under Prof. Chamberlain at the London University in 1928-29. He was attracted by the inner revolution going on in Japan in the movement of the *Young East* heralded by young Buddhist thinkers who had studied in the West and dreamt of a renaissance of the primal values inherent in their culture. It was a participation in a new ecological energy where the cold revolutions of politics would become the cool evolution of human life. Eight years later (eight is an auspicious number in the kanji ideogram), the Japanese Government sent two students of the Shingon denomination of Mantrayāna to study Sanskrit under him in 1936. He inspired me to learn Japanese under them from the *Shōgaku-kokugo-tokuhon*, which was a primer for the language. It began *saita saita sakura ga saita* "blossomed, blossomed, the cherries have blossomed". My father was a historian of ideas enshrined in the etymologies of words or in the aesthetics of poetry. While father showed me the charm of cherry blossoms in Japanese paintings, he wanted me to go to the roots of this simple sentence. The cherry blossoms bloom for a short while and fly away into the softly blowing wind. Father explained that this sentence represents the Buddhist concept of impermanence or *anityatā*. Thus an innocent beginning of the primer made me realize that the Japanese people have a depth that finds its expression in continuing obsolescence (*śūnyatā*) and a persistent renewal in perfection (*pāramitā*). The heart of Japanese creativity is the Buddhist triune of: *anityatā, śūnyatā* and *pāramitā*.

Having read the first page of the primer I asked my father: where is the Japanese alphabet (*kana*). He showed it on pages 76 and 77: *a i u e o, ka ki ku ke ko* and so on. I exclaimed in joy and deep affection for the Japanese: oh! we and the Japanese are cultural cousins (*dharma-bhāi* in Hindi). In that exhilaration a drop of black ink of Japanese calligraphy dropped on the page. It is still there: a lovely symbol of the fraternity of the Land of the Sun (= Japan) and the Land of the Moon (= Indu, India).

A little later in the primer was a salute to the Japanese flag of the Red Orb of the Sun. It read *hi-no maru-no hata banzai banzai* "Flag of the Rondure of the Sun, live for a myriad years, live for a myriad years". My father loved the roots: the deeper the roots, the higher the blossoming of our universe, with man ever anew and ever on his own. He narrated to me that *hata* is Sanskrit *paṭa*

(*h*° accented by a superscript circle becomes *p*). This tiny word is a hallowed memory of AD 799 when an Indian was washed ashore in the Mikawa province. A young man of twenty years, he had seeds of cotton with him. He lived at the Kawadera temple at Nara. He introduced the cultivation of cotton in Japan, which became the most important fabric. The Sanskrit *paṭa* 'cotton fabric' became *hata* (which was pronounced *pata* in ancient times).

The study of Japanese was an endless discovery for me and opened vast horizons of ideas, of time, of open-ended orientation to an eternal quest of the new.

Born in 1927, studied Japanese at the tender age of nine, enamored of the diaphanous colors of Japanese paintings, the stunning simplicity of the *haiku* in its enigma of perceptivity, silenced at the economic marvel of Japan, I stand before you to show a Japanese painting of Sarasvatī (*Benzaiten*) as one of the Seven Gods of Good Luck who bless every home in Japan. Secondly, a Japanese calligraphy of Lakṣmī (*Kisshoten*) in Siddham script that was introduced into Japan in the ninth century by Kobo Daishi. He had learnt it from Prājña the great savant of Kashmir. Thirdly, a sculpture of Avalokiteśvara by Enku who created a hundred thousand chip Buddhas.

Having worked on Sanskrit, Tibetan, Mongolian, Chinese, Japanese and Indonesian history, art, philosophy and linguistics, I remain a barefoot pilgrim to the cathedrals of an open cultural cosmos where the regnant idea is continuous transformation that respects the land, the time, and the mind of its matrix.

9 July 2009

14. THE RISING SUN, THE BLOOMING LOTUS, AND THE ENLIGHTENING SENSEI[1]

I was thrilled by Japan in 1936, as a child of nine years. Japan was the Land of the Rising Sun. Set foot on the sacred soil of Japan in 1970 in the blooming forties of my life. Japan had become the Land of the Rising Yen. In my maturer years again I am in Japan under the aegis of the Bodhisattva Ikeda Sensei. In his vast striving Japan promises to be the Land of the Rising Mind, in the currents of life and of spirit transcending national boundaries. Ikeda Sensei recounts the last monsoon season of the life of Lord Śākyamuni at the Bamboo Grove on the outskirts of Vaiśālī: "Śākyamuni is said to have remarked 'This world is beautiful — it is a joy to live in'." What vital reaches of human life, enhancing the meaning, dimensions and possibilities of our existence.

My first contact with the culture of Japan was the katakana syllabary: *a i u e o, ka ki ku ke ko,* and so on. The sequence of the alphabet was so close to Sansrkit! Immediately it flashed that we in India and Japan are kinsmen in Dharma. The kana syllabary rings with Buddhism. My father Prof. Raghu Vira wanted me to study the Japanese language under Yamamoto Chikyo who was one of the two students sent by the Japanese Government to study Sanskrit under him. Yamamoto got the twelve parts of the *Shogaku-kokugo-tokuhon*. The kanji of the title were a wonder. With cheeks cupped in my hands, I asked father: "what is this kanji? There are four 'k's in the title and nowhere can I see 'k'." My father brought Karlgren's book *Sound and Symbol in Chinese* that explained the formation of kanji from pictograms to ideograms. Ever since I have been fascinated by the fiery energy, the *hissei*, of the kanji written with a brush. The ideographic world of kanji induces a sense of discipline, dedicated work, and miniaturisation by the tens of strokes in a character, their fixed sequence, and the organic beauty of the whole. The kanji arrived in Japan, with the shamons, sutras and statues. The sutras are written in kanji. The kanji unite India and Japan at the deepest levels. The squares of the kanji are like the square stones set in a carpet of moss awaiting the bare feet of a goddess.

The first Japanese reader began with *saita saita sakura ga saita*, saturated with the idea of impermanence (*anityatā*), at home in the Buddhist environment of the Japanese mind. The clouds are in the sky and water in the jar. Impermanence animates reverence, benevolence and other higher feelings.

The First Japanese Reader was so simple and elegant, and yet as serene as the moon in a pond. Its natural charm was extreme simplicity in its silent eloquence. Many decades later when I saw the Dry Garden *karesansui* at the Ryoanji with its white sand and rocks I was reminded of my Reader. The stunning aesthetics of the austere is a descendant of the Japanese love of natural textures.

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[1]Speech at the Institute of Oriental Philosophy, Tokyo on 2 December 1998.

In the mid-thirties *Namu Myōhōrenge-kyō* became a part of the hymnal of Mahatma Gandhi's ashram. The Lotus Sutra stirred up the mind of Mahatma Gandhi to reflection. Mahatma Gandhi asked my father about the Lotus Sutra, its Sino-Japanese text and Sanskrit original. My father gave a copy of the Sanskrit Lotus Sutra edited by Bunyū Nanjō and Kern to Mahatma Gandhi. He related to him the life and thought of Kumārajīva and of Nichiren Daishonin who opened the Sutra to the soul of Japan. Gandhiji sent Japanese monks to my father to show them Gandhara and other places once hallowed by Buddhism. Ever since, the Lotus Sutra has been my pathway, my stepping-stones in the *roji* of the mind-house:

The roji is the path
Outside the world of restlessness;
How could the dust
Of the mind be scattered there?

In the Lotus Sutra, *roji* is the world of Awakening, the Mind Ground, the Formless Self, the space where one is freed from worldliness. And Ikeda Sensei is here to remove the dust of the world. In the global waiting arbour (*machiai*), the quiet deepens. In its calm and composure, we seek the austere sublimity of the future. Instead of form producing form, form is produced by what is without form. Ikeda Sensei brings to us the *sabi* of the Lotus Sutra, graceful, tranquil, and serene.

My journey from the childhood wonder of the kanji, the profundity of the simple, the beauty of natural asymmetry, consummates in the blooming of the Lotus as a symbol of the Awakening of Humanism in the substance, sincerity and subtlety of the Tathatā (*shinnyo*). As we reflect on the flowers of the future in bloom, and on the tinted maple leaves of the spring streams of our shimmering visions, Ikeda Sensei unfolds the wonder, the mystery of our Lotus-becoming in the mire and water of existence.

The Lotus arising from the waters represents the ground of substance of becoming. One who realises the meaning of the Lotus stands firm. The cosmic Lotus blooms in response to the rising Sun as a Light of Heaven mirrored on the surface of the Waters. It reminds me of the legend of the origin of the Japanese Imperial House from the Sun Goddess and the Chinese concept of the Son of Heaven. My father Prof. RaghuVira had a beautiful reproduction of a hanging scroll of the sixteen centemplations of *Kammuryojū-kyō* preserved in the Choko-ji Monastery at Kyoto. It had a large red Sun at the top and the Waters of Existence (*bhava-sāgara*) at the bottom. The two are a reflection of Heaven and Earth. This world is a counterpart of the yonder world. The Sun is the Light of Heaven. This symbolism goes back to the Vedic period. The Vedic text *Pañcaviṁśa-brāhmaṇa* says that the Lotus, that is the Earth, arises from the down-shining Lights of Heaven. This aspect becomes vivid in the name of Nichiren Daishonin, who is the Divine Light (*Nichi*) radiating the pure hearts (*ren*) of the Earth. He is the Lotus growing in the mire of becoming, a wise being (bodhi-sattva) living in the world but not wetted by it. The Lotus is loved and admired. We speak of lotus-eyes, lotus-feet, lotus-throne, lotus-posture, and so on. The lotus denotes a firm establishment in existence as well as detachment, as of one who is in this world but not of it. The Lotus Sutra is a stillness against which

the golden person of Ikeda Sensei shines resplendent, plays a part in the omniform, the universal, and shows a Way. In the words of a classic poet of mediaeval India: "what a wonderful lotus it is that blooms in the calyx of the heart". The Lotus is 'the wherein' and 'the whereon' of manifestation. The Lotus of the Heart is the subjectivisation of space, which maintains and sustains existence. *Soka* or value-creation is the unseen energy, the firmament of the essence of life, which is never turning away from the vision. It is the awakening of all existences, of all dharmas. Aśvaghoṣa says that flowers are moral acts. On the Lotus is the seat of Śākyamuni as the Enlightened One.

The Lotus Sutra 360.6 speaks of the blue, red and white lotuses: *utpala-padma-kumuda-puṇḍarīka*. The Chinese translation of Kumārajīva renders the three colours: 赤蓮華香青蓮華香白蓮華香. The blue lotus (*utpala*) represents the ideal of meditation (*dhyāna*), which is luminous by nature like the sky. Inner Light is compared to the blue of the sky. In the beautiful and deep colours of the blue porcelain are reflected levels of dhyāna. The brilliant techniques that created the blue porcelain in fact arose in Buddhist circles of meditation. Ancient Buddhist monasteries were made with blue tiles. The red lotus (*padma*) is the intensity of the trance, a dedicated life in the energy of action. *Kumuda* has been left out in the Chinese text. Rising above them all is the white lotus. The original Sanskrit title of the Lotus Sutra is White Lotus Sutra or Saddharma-puṇḍarīka-sūtra. The white is purity, purity of the human condition, the sanctity of the world of values. The lotus opens outward and manifests the essence of the Other Plane, the yonder shore, the pāramitā. It is the blessed plane transcending thought, constructive intellection, and disequilibrium. One enters the "way of vision" in the suspension of thought-function. It is a leap into a statue of pure and crystalline brilliance of the depths of one's superconscious.

The lotus grows from the mud and yet remains unsoiled. It is eternally pure even though permeating the phenomenal world. Arising out of the waters of compassion, the open lotus is a symbol of the attainment of the Lotus Mind of beings to reveal their pure and original nature. The lotus knowledge (*renge-chi*) is direct perception that is self-luminous and omnipresent. It is the symbol of the other plane which reveals itself in the centre of the mysterious space (*ākāśa*), in the depths of the heart, wherein originates an ever-new spiritual domain. In the lotus, in the secret of the heart, is the mysterious presence of the Divine. The lotus is the pure crystalline Void wherein the phenomenal has melted away. A person sits in lotus-posture to experience the Void so that his intrinsically divine being, his Buddha-nature, is revealed. His eye of the shape of the blue lotus petal is the ever-calm. When the Buddha is seen as a human being, who by virtue of his perfection, is chosen to be the spiritual ruler of the world, he is seated on a lion throne, a symbol of dominion. On the higher level of cosmic being, whenever he is the symbol of the Void that is the essence of all things, he is seated on a lotus throne.

The Lotus Sutra has been a beacon-light throughout the history of Japan. Shotoku Taishi (574-622), the First Writer of Japan, commented on the Lotus Sutra (*Hokke Gisho*) as one of the trilogy of commentaries, the other two being on the Queen Śrīmālā-sūtra and on the Vimalakīrti-

nirdeśa. They are still extant in the handwriting of the Prince. He is the first Japanese who devoted his energies to the Lotus Sutra in his grand design to strengthen Japan. The establishing of kokubunji nunneries in the 740s was based on the teachings of the Lotus Sutra that women can attain Bodhi. Egalitarian ideas have been integral to the Lotus Sutra. Vasubandhu elucidates that equal truth, equal societies and equal existences are expounded in the Lotus Sutra. The Mahāparinirvāṇa-sūtra states that all sentient beings have an innate Buddha-nature and that this idea comes from the Lotus Sutra. This unifying truth contributed to the wide dissemination of the Sutra. As Ikeda Sensei says: "Just as the lotus, though it puts forth beautiful blossoms, has its roots in the mud of the pond, so the true practitioner of the Dharma lives and works in the midst of the confusion and bustle of everyday society, sharing the joys and trials of the common people and exemplifying in his way of life the true spirit of the Lotus Sutra."

Japan is the Land of the Rising Sun. Aśvaghoṣa's Life of the Buddha says that the Buddha was a scion of the Ikṣvāku family of the Solar Dynasty. Today Japan (*nichi*) and the Lotus (*ren*) converge in the person of President Ikeda Sensei who is the Sun that blooms the Lotus Sutra in our century:

All sins are just as frost and dew
So wisdom's sun can disperse them.

A true son of the soil, Ikeda Sensei has journeyed far and wide like the Sun, invoking the radiance deep within. The Buddha too is in eternal wandering, ever on the move (*cārikāṁ caran*). Wander on, journey on is the seeking of the enlightened mind. A Vedic hymn says: "Indra is friend to the wanderer", and

Journeying you find honey
And the delicious udumbara 優曇華 *fruit.*
Consider the Sun, happiest of beings
Who never ceases to journey.

Ikeda Sensei is the wayfarer, the wandering being to invoke the arising, the moving of the majesty of our dreams of Tomorrows.

In his many-splendoured personality, Ikeda Sensei is a superb artist. His *Rendezvous with Nature* sunders the veil that hangs between us and the source of forms. They are form coiling back into its essence, the icon into the invisible archetype, the form into beyond form (*rūpa/shiki* 色 into *arūpa*). His photographs are a symbolical perception of life. A living symbol manifested upon the screen of Goethe's imagination as he roamed through the Botanical Gardens of Palermo. Goethe recounts: "When I closed my eyes and bent my head representing to myself a flower right at the centre of the organ of sight, new flowers sprang out of this heart, with coloured petals and green leaves. They were not real flowers, but rather dream-flowers". The force that gave life to the flowers was unveiled.

The photographs of Ikeda Sensei are bewitching shadows of nature. They are moments of resolution of rigidity. They are not concerned with information or communication, but are flickers in the crevices of being. They invoke the seductive ineffable of structures, to undo the distortions and

disfigurements of un-aesthetic materiality. They are a commitment to the aesthetic component in consciousness in their evocative Stoic simplicity. His photographs of meadows, flower-fields, of nature, stripped of all distortions of thinking and feeling are nirvāṇa or perfect nature. They remind of the "uncarved block" or the undifferentiated aesthetic continuum of the paintings of the famous Chinese painter Chi Pai-shih about whom Chang Chung-yuan says in his book *Taoism and Creativity* (New York 1963): "The simple blunt stroke... this painting has neither objective beauty nor subjective ideality [but] the qualities of the uncarved block". It is the disciplined egolessness leading to aesthetic intensity. When we go to Kyoto to see Mu Chi's "Six Persimmons", the monk tells us that the stones are just as beautiful, if not more so! The poetry of aliveness is beyond perishing particulars. As a poet says:

If thou dissectest the heart of an atom
Thou shalt behold a sun within it.

President Ikeda's life is an inner garden of contemplation in the complementarity of action, on the plane of the universal. "Wisdom without action is like a tree without fruit" goes a proverb. The ink of the man of knowledge and the blood of the martyr are interrelated in a journey of ascent. Every one lives in and from a human environment. Action and contemplation must join hands in cosmic trust: "from the outward enter unto the most inward part of thy being" as says Lalleśvarī, the famous saint-poetess of Kashmir. The dimensions of Nothingness, as in a Noh play, can be stepping-stones of the new century, simple yet profound, like the indefinable breath-taking stepping stones in a Japanese landscape garden.

Ikeda Sensei with his rich and intense legacy of the Lotus Sutra, invites us to an ennobled Integral Consciousness, in a state of participation in the world as a whole. Like Yakushi Nyōrai (Bhaiṣajyaguru Tathāgata) he has participated in the lives of individuals in every part of the world, and opened up immense possibilities of healing congruent with the radical ground of human circumstance. Will knowledge be elevated to the realms of myth for a whole culture to accept? Will we look within ourselves to find an unknown domain open for exploration? Will we perceive a basic core that make us not unlike other humans?

A forest in ancient India, some four millenia ago. A child is splitting fig-fruits (*udumbara*): an easy task even for such soft fingers. The child finds nothing inside the seed, and wonders how out of such 'nothing' the whole forest was born. Can we locate the seat of the mind in the heart? Can the task of duty become the doing of love—to keep life living.

The Ṛgveda 1.164.37 says: "Lost in thought, I wander". Eternal wandering, the ever-renewing rationalities are integral to the humanization of ideas, of thought, of philosophy, of science. Man has to be a constant interpreter by abandoning the naïve idea that facts exist on their own. Facts are facts because they come in a web of conceptual structures. The meaning of any fact, of any reality is hidden. Every new interpretation is the beginning of liberation. Universal principles and universal man guarantee man everything except to be a man. Awareness of the plurality of human destinies and human greatness disclose a new breadth and depth of life. The inexhaustibility of the aspects of things

is one of the deeper charms of the Lotus Sutra. Human culture has to be his progressive self-liberation. The strong contrasts and deep conflicts do not denote discord or disharmony. They complete and complement one another. Each one opens a new horizon.

Man lives in a physical universe and blossoms in a symbolic universe. Language, myth, art and religion are part of this universe. They weave the symbolic net, the tangled web of human experience. Reality is not exhaustible by scientific abstractions alone. The aspects of things vary from one moment to another, and herein we are in the field of Art. Ikeda Sensei has founded the Fuji Museum of Art: a conversation of man with himself as the eternal flux. Plato illustrated the difference between seeing and being told. His method was that the individual see for himself. The Fuji Museum is that seeing for oneself, a visual geometry of world and man.

Ikeda Sensei is an odyssey of the spirit travelling afar to come to himself. Like the *yamabushi* of yore, he is the *sekai-bushi*, an encounter with the world. In his quest to find the pathless, he is an *ek-stasis*, a standing out from the common. He searches a way into wholeness. To him the earth is a home where he indeed belongs in a natural embrace. The *Book of Rites* compares man to 'the prince of the body' that is the heart: "Man is the heart of heaven and earth." Man is the equilibrium between heaven and earth. Human intervention for the proper functioning of the universe has to be founded on a profound accord with the cosmic order. Man and the universe communicate. Man as the executor of the work of heaven has to open himself to the multiple. So does Ikeda Sensei strive to integrate the totality of human life in sharing, in freedom, in all plurality, in all joys of 'non-avoir', while living in his own culture.

The unceasing stream of the teachings of Ikeda Sensei is a vision encompassing all space, to benefit humans all over the globe, as his miraculous vignettes flash in dynamic array. Like Vimalakīrti, he conjures displays to dazzle and deepen the wisdom of his audience. His vision celebrates the exhilerating sense of freedom from the prison of ego:

When you see what cannot be seen,
Your mind becomes innately free — a dharmakāya!
Leave the stallion, the wind, behind.
The rider, the mind, will soar in the sky!

He envisions to endow all with rays of wisdom-light to wash away obscurations like a mountain of ashes; or as the yoginī Ekavajrā says:

In the volume of skylike emptiness
Write with letters of pure awareness and wisdom.

The Sensei lives in time but is ready to fly up out of time to enrich the aroma of human destiny. As to the Indian saint Chaṇḍīdās, so to Ikeda Sensei "man stands above all, and above him there is no one" (*sabār ūpar mānush, tāhār ūpar koi nai*). He is like moonlight that sheds lustre in the humblest of homes.

Ikeda Sensei invokes the pure seed of Bodhi or Buddhahood in the heart of every one. A Tibetan verse likens the heart to a lotus and Bodhi within to the pollen in the centre:

How wonderful!
Lotus pollen wakes up in the heart's centre – –
The bright flower is free from mud.

The Sensei echoes the last words of Lord Buddha to Ānanda: "Be a lamp unto yourself". The Sutta-nipāta (p.501) says: make your own virtues your lamp (*attano guṇe eva attano dīpam katvā*), Make your innermost deeps your living reality. Our own mind, unwavering, and in a state of cosmic equilibrium, and in pure awareness, is Reality (dharmakāya). We are pilgrims to the yonder shore, beyond *anityatā* (impermanence, *mujō* 無常), and *śūnyatā* (Void, *ku* 空),), the pāramitā beyond saṁsāra, ferried away to the worlds of love (*maitrī*, *ji* 慈), compassion (*karuṇā*, *hi* 悲) and wisdom (*prajñā*, *chi-e* 智慧). The three are enshrined in the three-storeyed temple of the Alchi monastery as colossal statues of Maitreya (represents maitrī), Avalokiteśvara (compassion) and Mañjuśrī (wisdom). With Ikeda Sensei all minds and hearts on earth tend to turn into lotus flowers, and the very world around us to become a pond of joy: a rapture of Being in the transcendence of the phenomenal world.

15. BLOSSOMING OF VALUES[1]

This morning I am at an Alma Mater which is the *sakura* of *soka*, the blossoming of values for a new quality of life in the dawning century. Here under the incisive foresights and dynamic inspiration of Ikeda Sensei, the Soka University seeks enlightening the past, orienting the present and edifying the future. I feel deeply honoured and privileged to be the recipient of an Honorary Doctorate of this great University, a descendant of the Buddhist University of Nalanda where Genjō the Prince of Pilgrims studied. The Soka University towers above others in arising out of the White Lotus which blooms from the mire of existence to re-value, alter or complete what is, to paint a new canvas of the mind. Deep in human beings is the aching yearning for a meaningful life out of their own transitoriness (*anityatā*) and void (*śūnyatā*). Humans rebel against evil and against destiny by spiritual chain-reactions. They cross the River of Today to redraw the boundaries of the Streams of Tomorrow. The very existence of the unknown challenges man to beget religion, science and philosophy to discover it. The spiritual overstepping of bounds is the source of human ascension in creativity. The emergence of the concept of another time is the imaginative creation of another world. Ikeda Sensei opens up before us philosophical images of the platonic world of ideas, as well as spiritual images to replace a present imperfect by a future perfect. His vision fires us with the courage to nobler deeds. He envisages a rational world order with a cosmic beauty. In Greek mythology, the tumult of the gods, half-gods, giants and monsters is resolved when a new god Zeus is able to bring order. Ikeda Sensei is like the pan-Hellenic divine presence of Zeus. He seeks the awakening of the beautiful and the good in human consciousness, in the *Bodhi* of a deeper and more spiritual heroism. Ikeda Sensei is a son of his time as well as an advance scout. His thought is marked by synchronization and metamorphosis. He synchronizes with the ever-changing present and metamorphoses the future. Both present and future are moving forward, and lure the runner ever farther into the unknown. The value-philosophy of the Soka Gakkai seeks a harmonious social equilibrium, optimum general welfare, sound interpersonal relationship, a rational and moral development of humankind on this earth, an idealism that lies in the here-and-now. The goal is the fruition of nascent ideas and the ripening of human values in an iconography of heaven and home.

The International Research Institute of Advanced Buddhology (IRIAB) of the Soka University is Ikeda Sensei's prime expression of a radiating future. It will inspire and transport the source of the movement to its full life and élan, to spiritual ardour and enthusiasm, emanating from its idealism. The IRIAB aims at peace and prosperity of sentient beings, by images and meanings characterized by harmony and symmetry. The crushing age of the mass 'un-man' is now experiencing spiritual and cultural want. The transfiguration of modern civilization awaits new spiritual waves (plural).

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[1]Acceptance speech on the conferment of an Honorary Doctorate by the Soka University on 1 December 1998.

We stand at the threshold of a vast territory with its undulations of flowering and decline. The Lotus Sutra is an intrinsic pattern of an open process that stirs and rouses, moves and drives humans forward by its mysterious power. The Sutra creates sublime images that express self-unfolding activity. They are ideas that turn like flowers to the sun of their ideal. The Sutra is an earth-bound stormer of the heavens. Ikeda Sensei seeks a synthesis between the Now and the Eternal, between man's inner world of conscience and the vault of his heavens, in the purity and openness of the Lotus Sutra, in the eternal youth of tomorrows. In the words of Poet Jien:

Izukata mo	Though I search
Nokosazu yukite	Every field
Tazunu to mo	Overlooking nothing,
Hana wa minori no	All the flowers are but
Hana bakari koso	The flower of Dharma.

In a poem, Ikeda Sensei speaks of water, time, melody, eternity— all flowing wordless, as they are a sutra for all ages. His sagely words fused with joy and hope are the sounds of the heart of the future:

It knows where it must go
And has the might to carry it through.
Such a stream gives rise to civilizations
And, lushly green, it bears a rich harvest.

Every lotus-seed contains the dream, the incorporeal image of a full-blown lotus. This dream can be sensed in the slowly unfolding buds. Men are moved by dreams, by ideal images that sway their minds. The flame that glows in this impassioned heart, bursting into words, flaring into actions, is the fountain-head of all light and of all tomorrows. Value-creation (or *soka*) is the utter silence, the frozen sleep of the primordial. Silence is sacred to sound, frozen sleep to resounding action, as meaning to words and words to tangible 'realities'. The vision of Ikeda Sensei rekindles this fire, this tapestry woven by divine powers, and dreams for the people as a whole. Dionysius has said: "The arcane beauties of the Divine, sweet above men's ken, appear only spiritually to persons spiritual". Ikeda Sensei's message is the mind's tongue that works and tests into the very rock heart to drink the sap of Reality.

16. THE HIDDEN BASE IN THE COSMOSOPHY OF THE BOROBUDUR

1. Borobudur is the homeland of my heart

It is the thought image and enduring symbol of Guṇadharma, its architect according to the oral tradition of Indonesia. Guṇadharma sleeps across the Manoreh mountain as a silhouette of the splendor of the majestic poetry of the graceful heritage of his Land. The special texture of the landscape and the monumental Sumeru are the tone and tune of his mind. He unites meaning and beauty in his symbolic virtuosity in the living and sacred mystery from which history is born. During the last three months I have been trying to unravel his concepts, his cosmosophy and his aesthetic order. During this span of time a feeling has dawned on me that 1200 years ago I should have been his disciple, participating in the conception, design and execution of the holy Sumeru. Beauty, cultural and more-than-cultural, longs within us in the infinite of unknowing. Under every deep, a lower deep opens. Guṇadharma was a genius who harmonized philosophic, architectonic and artistic ideas, in a grand creativity of integrating several textual traditions. He was eclectic as well as synchronic in his binary paradigm of visual profundity enshrined in the aesthetics of a monumental wonder. He was following a time-honored Buddhist tradition of multiple-level teachings of a number of texts culminating in a new system.

2. Conceptual framework

The conceptual framework of the Borobudur has so far been interpreted in terms of three perceptions:

(i) The Borobudur was supposed to be a *stupa*. But it is a Sumeru topped by a stupa on the highest level.

(ii) Its system has been interpreted in the context of the tridhātu: kāmadhātu, rūpadhātu and ārūpyadhātu, as found in the Abhidharma-kośa. The kāmadhātu has six planes of existence: hell, animals, ghosts (preta), asura, men (manuṣya) and gods (deva). The rūpadhatu has four dhyāna-bhūmis, while the ārūpya-dhātu is inhabited by arūpāvacara gods (Matsunaga p.55). The reliefs, the architecture of the whole sanctum, and the large 504 statues of the Buddhas bear no relation to Abhidharma. The hidden base too does not indicate that the tridhātu system is implied in the conceptualization of the Borobudur.

The *Tridhātu* are the *dhyāna-bhūmis*, which are the fourth sambhāra of vidarśanā in the Lalitavistara. The Borobudur is a representation of the Four Sambhāras (see para 4)

(iii) So far it was taken forgranted that *single texts* were used in the illustrated reliefs. The possibility of commentaries, ritual manuals, or congeneric works to supplement the details never arose.

3. Multiple-level paradigms

Jan Fontein points out that "the text that guided the sculptors of Borobudur defies precise classification" (p.73). Fontein poses the question: "What it was that attracted the monks of Borobudur to these texts (i.e. Gaṇḍavyūha and the Bhadracarī) for such elaborate illustration on their monument" (p.77). Fontein notes "that the text followed by the sculptors of Borobudur deviated considerably from the text that Paramārtha translated" (p.42). The text translated by Paramārtha is the Lokaprajñapti. The master sculptor of the Borobudur was choosing from different texts, as well as introducing innovations.

The monocentric approach of Western religious thought has conditioned the interpretation of the Borobudur in terms of a single source, namely, the Abhidharma system of the Tridhātu or three realms. In Buddhism, on the other hand, the idea of harmonizing various traditions or texts, was a common phenomenon. The earlier traditions were seen as steps leading to the final position that was being espoused. The need of conforming to local taboos also gave new configurations, e.g. the nine-square Vajradhātu-maṇḍala in Sino-Japanese Buddhism is due to the crucial role of nine in Chinese perceptions: the imperial palace has nine halls, the celestial sphere has nine divisions, Peking was termed 'nine wards'. Kobo Daishi (AD 774-835) the founder of Mantrayāna (Shingon) in Japan, speaks of the Ten Stages of Spiritual Development: Confucianism, Taoism, Shintō, Brahmanism, Śrāvakayāna, Way of the Pratyekabuddhas, Madhyamaka, Yogācāra, and Avataṁsaka, culminating in Mantrayāna. It was a grand synthesis of the 'Sea of Dharma', as well as of existing religion and philosophy. In Indonesia itself, the Saṅ hyaṅ Kamahāyānikan (SHK) presents a new classification into Mahāmārga, Paramamārga, and Mahāguhya. Mahāmārga: six pāramitās, four brahmavihāras, ten pāramitās, Five Devīs. Mahāguhya: four kinds of yoga, four bhāvanā, four āryasatya, ten pāramitās (see details in my edition of the SHK in the *Cultural Horizons of India* 4.295-434).

4. System of Four Sambhāras

Guṇadharma the visualiser of the Borobudur was a thinker of the marvelous in a sweep of sacred sutras and in images of the grandeur of form and symbol. He discovered his own essence in the symmetry of the profund and the beautiful, in the immersion of the human and divine. He created a new paradigm to integrate the multiple sutras, on the basis of the four sambhāras in Lalitavistara 35.12f: puṇya-sambhāra, jñāna-sambhāra, śamatha-sambhāra and vidarśanā-sambhāra. The visual representation of the four sambhāras can be tabulated as follows:

	sambhāra	monument	reliefs of	Vairocana
↑	vidarśanā-s.	sky open stupa	none	Vajradhātu-V.
↑	śamatha-s.	latticed stupas fourth gallery second, third & fourth galleries	Lalitavistara Bhadracarī Gaṇḍavyūha	Durgatipariśodhana V.
↑	jñāna-s.	first gallery Ib, IIB first gallery Ia first & second galleries IBa, b,IIB	Avadānas Lalitavistara Jātakas	
↑	puṇya-s.	hidden base	Vairocanābhisambodhi-tantra Lokaprajñapti Karma-vibhaṅga	Abhisambodhi-V.

The conceptual framework of the Borobudur though based on the four sambhāras is a visual representation of various texts. They are meant to be a preparation for vidarśanā. The vidarśanā is an ascending model of the spiritual realm of Vairocana in three epiphanies: Abhisambodhi-Vairocana, Durgati-pariśodhana Vairocana, culminating in the Vajradhātu-Vairocana.

The Bodhisattva has to finish cleansing the paths with transcendental wisdom and skillful means (*prajñopāya*), has to accumulate all the preparatory material (*sambhāra*), has to equip himself with vows, and so on. He is as detached as the sky, and descends upon all objects as if upon an empty space (Suzuki 1930:227). The sambhāras are the moral provisions on a plane which surpasses the state of non-outflowings where they have hitherto remained (ib.361). The different texts on karma-vibhaṅga deal with the realization of puṇya. Jñāna is transcendental knowledge as distinct from vijñāna 'practical knowledge'. Śamatha or tranquilisation is the art of keeping the mind serene and undisturbed, while vidarśanā is meditation on the highest. Beginning with the qualitative involvement with actions in life (Karma-vibhaṅga), the sādhaka ascends to the supramundane vibrations of vidarśanā.

The four sambhāras have been represented in a binary paradigm of two distinct categories:

(i) reliefs, and

(ii) the overall architecture of the Sumeru and the large statues.

The reliefs represent the first three sambhāras, and architecture the fourth and culminating vidarśanā-sambhāra.

5. The hidden base is the puṇyasambhāra

Good and bad deeds and their effects. What is the relevance of the Karmavibhaṅga as the substratum of the Borobudur. The vices of conduct and evil actions lead to hell, while one advanced in virtue can be born in a happy place in heaven. The symbols of moral obligations became dominant in Buddhism in the Siṅgālovāda-suttanta and it is regarded as the source of Emperor Aśoka's *dhamma*. Hajime Nakamura has shown the importance of this sutra in modern Burmese Buddhism (*Shakuson no Kotoba*, Tokyo 1960: 244-45). Four Chinese translations of this sutra are extant:

translated by An Shih-kao in AD 148-170 (T 16, K 656), translated by Dharmarakṣa in AD 301 (T 17, K 718), translated by Gautama Saṅghadeva in AD 397-98 (T 26, K 648) in the Madhyamāgama corpus, and by Buddhayaśas in AD 413 (T 1, K 647) in the Dīrghāgama. The central position of morality for lay persons is important in the history of Buddhism. It was the first step to lead to the second level of spiritual steps leading to Bodhi. To cite from a Pali text:

"Karmas (deeds) are one's own, beings are heirs to deeds, deeds are the matrix, deeds the kin, deeds the arbiters. Deed divides beings, that is to say by lowness and excellence": thus says the Culla-kamma-vibhaṅga-sutta of the Majjhima-nikāya (Horner 1977:3:253). It is also called Subha-sutta, as it was delivered to Subha the son of Todeyya the brahmin priest of King Prasenajit. Todeyya was born as a dog in his own house and he barked at the Buddha when he was visiting Subha. The Buddha identified the dog to Subha by getting it to find a treasure he had hidden as a man. The Pali passage reads: *kamma-ssakā, māṇava, sattā, kamma-dāyādā kamma-yonī kamma-bandhū kamma-paṭisaraṇā/ kammaṁ satte vibhajati yad idaṁ hīna-ppaṇītatāyāti*. The reliefs on the base of the Borobudur reflect this binary character of rebirths in lower (*hīna*) and higher (*ppaṇīta*) classes.

6. Guṇadharma followed several texts in the hidden reliefs

His main sources seem to have been the various recensions of the Karma-vibhaṅga, Lokaprajñapti, and Vairocanābhisambodhi-sūtra, for details and to enhance the visual impact.

Several Buddhist sutras are devoted to the good and bad karmas, e.g. Aṅguttara-nikāya 4.427, Daśabhūmaka (ed. Rahder 26), Lokaprajñapti-śāstra, Kāraṇa-prajñapti-śāstra (*Cosmologie bouddhique* 1914-18: 298, 325, 347). The most popular text was the Śuka-sūtra. also known as Karma-vibhaṅga. Śuka is the counterpart of the Pali name Subha = Śubha. The Śuka-sūtra was a widely prevalent text, being translated into Chinese four times, in the third, fifth, sixth and tenth centuries. The Chinese translations are enumerated below:

(a) Anonymous translation done in 265-317 (T 78, Nj 611, K 701).
Chin. Tou-t'iao ching "Sutra spoken to Tou t'iao" Tou-t'iao is Todeyya the brahmacārin in his former birth.

(b) Translation by Guṇabhadra done during 435-443 (T 79, Nj 610, K 695)
Chin. Ying-wu ching "Sutra spoken to Śuka (parrot)".

(c) Translation by Gautama Dharmaprajña done in 582 (T 80, Nj 739, K 805)
Chin. Yeh pao ch'a pieh ching "Sutra on the different results of karma".

(d) Translation by Śāntideva (T'ien Hsi-tsai) done in 984 (T 81, Nj 783, K 1098).
Chin. Fen pieh shan e pao ying ching "Sutra on the explanation of the results of good and bad (karmas)".

It was translated into **Tibetan** twice:

(e) Karma-vibhaṅga by Jinamitra, Dānaśīla, Munivarmā, and Ye.śes.sde (Toh. 338)

(f) Karma-vibhaṅga nāma dharma-grantha, by an unknown translator.

Two other important texts dealing with good and bad karmas are:

(g) Madhyamāgama, sūtra 170, translated by Gautama Saṅghadeva in 397-98 (T 26, Nj 542, K 648 p.217).

(h) Lokaprajñapti (T 1644, Nj 1297, K 967), translated by Paramārtha in 558 or 559. He also did the first translation of the Abhidharma-kośa. Chin. *Li shih a-p'i-t'an lun* "Loka-prajñapti abhidharma-śāstra". *The illustrations of rebirths in hell resemble this text much more than the Karma-vibhaṅga* (Fontein p.35).

7. Loka-prajñapti

The recent studies of Jan Fontein prove that the sequence of the reliefs does not correspond to the Sanskrit version of the Mahākarma-vibhaṅga. Instead the reliefs are closer to Gautama Dharmaprajña's version (c), while the details of certain reliefs go along with the Loka-prajñapti. Prof. Ryūshō Hikata correlates the following panels to the Loka-prajñapti:

86-89 Eight great hells.

90-92 Kukūla, Kuṇapa (90), Kṣuradhārā, Ayaḥ-śālmalī-vana (91), Asipatra-vana, Kṣāranadī (92). They are from sixteen hells (Mahāvyutpatti nos. 4929-4944, taken from ch. 11 of the Abhidharma-kośa-śastra).

93-96 Birth in six *durgati*: birds, animals, garuḍas, nāgas, pretas, asuras.

97-100 Birth in *sadgati*: manuṣya

101-108 Birth in *sadgati*: devas in Kāmāvacara and Rūpāvacara lokas

123-160 represent Lokaprajñapti ch. 62-71

Hikata says that there are no reliefs for ch. 23-26 and 40-58. The Loka-prajñapti seems to have been a supplementary source for details. The details of hells in reliefs 86-92 are closer to this text than to the Karma-vibhaṅga (Fontein p.35).

The six yonis of the karma system are different from the six meditational states of the Abhidharma. W.F. Stutterheim had suggested that the hidden base symbolizes the Kāmadhātu (*Studies in Indonesian Archaeology*, 1956:37). The Kāmadhātu is not a subterranean infernal abode, as would be implied by the hidden base. All the three realms are not horizontal existences in geographical areas, but are psychological states. Nichiren stresses the inner nature of these realms. "As to the question of where exactly Hell and the Buddha exist, one sutra reads that Hell exists underground and another sutra says that the Buddha is in the west. However, closer examination reveals that both exist in our five-foot body".

"What are these realms, then? Ordered from the least to the most desirable, they are *Hell*—a condition of despair in which one is completely overwhelmed by suffering; *Hunger*— a state dominated by deluded desire that can never be satisfied, *Animality*— an *instinctual* state of fearing the strong and bullying the weak; *Anger*— a state characterized by an unrestrained competitive urge to surpass and dominate others and often a pretence of being good and wise. These four states are referred to as the Four Evil Paths because of the destructive negativity that marks them.

"Continuing, *Humanity* is a tranquil state marked by the ability to reason and make calm judgements. While fundamental to our identity as humans, this state can also represent a fragile balance that yields to one of the lower states when confronted with negative conditions. *Rapture* is a state of joy typically experienced when desire is fulfilled or suffering escaped. The worlds thus far are sometimes grouped together as the Six Lower Worlds". (Lokesh Chandra, *Dictionary of Buddhist Iconography*, 2000:2.555)

The Rūpāvacara devas dwell in the Rūpadhātu which represents four stages of meditation or dhyāna-bhūmis. The four dhyāna-bhūmis are detailed in the Abhidharma-kośa (T vol.29 p.412). The Tridhātu are not cosmological locations in the universe. We can term them cosmosophical notions and practices.

After having realised the deva-yoni one becomes divinised, is one with the spiritual planes, and transcends into the realm of essences. *Devo bhūtvā devam arcayet* "having deified one may worship the divine". The sādhaka has shed all the vices and virtues and is now ready to undertake the spiritual states, conducive to his *sādhanā*. In Śaiva terminology his *śivīkaraṇa* has been completed, i.e. he is one with Śiva. The term *śivīkaraṇa* is found in Bali to the present.

By virtue of the power of meditation and ritual the sādhaka transcends the three realms (Tridhātu) of the Abhidharma; the realm of desires and cravings (kāmadhātu), the realm of phenomena (rūpadhātu), and the formless realm of the spirit (ārūpyadhātu). He is freed from all thought of matter and from the limitations of matter. These realms are states of mind in which one dwells by achieving the corresponding meditation (*The Soka Gakkai Dictionary of Buddhism* 2002:824).

The six yonis of the puṇya-sambhāra as depicted on the hidden base to represent the genre of Karma-vibhaṅga, have to be contradistinguished from the Tridhātu of the Abhidharma which are the steps leading to deification and thence to the dhyāna-bhūmis culminating in the Akaniṣṭha heaven of Vairocana.

8. Vairocanābhisambodhi-tantra (VAT) and the hidden reliefs

The 160 reliefs of the hidden base have 60 reliefs of persons sitting tied with a yogapaṭṭa. These 60 relate to the 60 stages of an impure mind which have to be transcended to realise the Bodhi mind (*bodhi-citta*, Mammitzsch 1991:35). Tajima (Wayman 1993:261) calls them "errant hearts". The Buddha enumerates to Vajrapāṇi the characteristic signs of these 60 hearts, and explains them one by one, e.g. "What is the heart of greed? It is that which attaches itself to tainted (impure) dharmas." The good heart improves little by little, as it is beset by sixty bad impulses which jeopardise this improvement and which should be gotten rid of (Tajima p.296). The sixty minds have been expressed sometimes by similes, e.g. dog (29) means: "joyful about things even though they are meagre" in the rendering by Hodge , or "to feel satisfied with little that is received" in the translation of Yamamoto. Some of the categories are clearly specific and may help us to identify the reliefs. The names of animals may be identified: cat 28, chameleon 47, crow 28, dog 29, garuḍa 30, lion 36,

mouse 31, owl 37, serpent 17. Scenes of dance 33, drum 34 and song 32 can provide clues. Natural phenomena are also not difficult to be correlated to the reliefs: cloud *53,* field 54, fire 44, ocean 58, pool 24, river 23, Sumeru 57, well 24. Dancing girl in relief 72 represents the 33rd mind of dance which thinks that one will cause others to be aroused by one's various accomplishments. Fontein thought that the dancing girl was added to provide diversion. The VAT has to be studied in details along with its commentaries in Tibetan and Chinese translations of Sanskrit originals and native exegesis to provide a key to the reliefs.

The following stages out of the sixty can be seen in the reliefs: stage **16** asura: relief 86, **17** serpent: 94, **22** farmer: 65, 122, **23** river: 92, 118, **24** pool: 9, 147, **25** well: 90, **28** cat: 105, **29** dog: 4, 22, 53, 86, 87, 88, 92, **30** garuḍa: 94, **31** mouse 65, 87, **32** song: 125, 151, **33** dance: 72, 149, **34** drum (tūrya): 1 , 52, **35** house: 119, **36** lion: 105, **37** owl: 4, **38** crow: 12, 41, 86, 105, 118, **40** thorn: 87, 92, **43** water: 30, 90, **44** fire: 2, 88, 89, 90, 109, 110, **47** chameleon: 118, **50** poison: 14, 18, **51** noose: 9, 49, **52** shackles: 113, **53** cloud 66, 118, **56** razor: 86, 87, 91, **58** ocean: 109, **59** hole: 87.

The sixty reliefs with the yogapaṭṭa are: 9, 10, 11, 17, 18, 20, 27, 31, 32, 33, 36, 37, 39, 40, 41, 42, 43, 44, 45, 47, 50, 52, 53, 56, 59, 62, 64, 68, 69, 70, 72, 74, 94, 96, 98, 100, 101, 102, 103, 106, 111, 113, 115, 117, 124, 125, 126, 127, 130, 132, 133, 134, 136, 144, 148, 149, 150, 153, 154, 156.

The 160 hearts are obtained by multiplying the five basic defilements (*mūlakleśa*) five times by two (5×2^5). The five basic defilements are *rāga* (covetousness), *pratigha* (anger), *moha* (stupidity), *māna* (conceit) and *vicikitsā* (doubt). Thus: 5 basic defilements $x2^5 = 160$ defiled hearts (Tajima 1993:284 n.351). The five basic defilements arise from nescience (*avidyā*) according to the commentary (Tajima p.285 n.351). "When the 160 kinds of the defiled mind of sentient beings are transcended, vast merits will be produced" (Yamamoto 1990:5) Wayman (1992:43) says: "one transcends the three eons of the 160 mundane minds by arousing the supramundane mind". He has translated *kalpa* as 'eons'. *Kalpa* does not mean 'period of time', but is 'erroneous attachment' in esoteric Buddhism (see Yamamoto 1990:9, Hodge 452). The correct translation will be: "If one transcends the three errant mundane attachments (*laukika-kalpa*), then the supramundane heart *(lokottara-citta*) is born" (Tajima p.264, n.352 and 353 on p.285).

It seems that the hidden reliefs represent more the *citta* of the VAT, rather than the *karma* of the Karma-vibhaṅga and allied texts. Or they represent the conflation of two distinct concepts that have been brought together into a composite visual whole.

The famous Buddhist text of Indonesia, the Saṅ Hyaṅ Kamahāyānikan (SHK), begins with the VAT. Fifteen stanzas of the VAT are found in the SHK (Lokesh Chandra 1995: 4.295ff).

Sino-Japanese Mantrayāna (Jap. Shingon) was founded by Śubhākarasiṁha (637-735), Vajrabodhi (671-741), and Amoghavajra (705-774). Vajrabodhi went from India to Srilanka and thence to Śrīvijaya. There he met Amoghavajra who became his disciple. He arrived in China in 719 from Śrīvijaya. The major texts of Shingon are: VAT, Sarva-tathāgata-tattva-saṅgraha, Jāpasūtra and Nayasūtra. Stanzas from the Jāpasutra and Nayasūtra are cited in the Saṅ Hyaṅ Kamahāyānikan. It is

likely that the Sanskrit originals of these texts were taken from Indonesia by Vajrabodhi. The SHK is a collection of Mantrayāna texts and it has a short Saṅ Hyaṅ Nāgabāyu-sūtra in Sanskrit devoted to the Five Tathāgatas of the Vajradhātu system. The OJ text Kalpabuddha also gives the attributes of the Five Tathāgatas (F.D.K. Bosch, *Selected Studies in Indonesian Archaeology*, 1961: 131-133). Nāgabāyu in the title is a corrupt form of Nāgāhvaya, another appellation of Nāgārjuna. He is the first of the Eight Patriarchs of Shingon: Nāgārjuna, his disciple Nāgabodhi, Śubhākara-siṁha (637-735), Vajrabodhi (671-741), Amoghavajra (705-774), I-hsing (683-727), Hui-kuo (746-805), Kobo Daishi (774-835). Shingon shows a close connection with Indonesian texts. Indonesia must have been a major centre of Mantrayāna with a vibrant academic tradition, accompanied by the splendour of architectonic grandeur. Amoghavajra taught the Vajradhātu to six chief disciples among whom was Hui-ch'ao of Silla (Korea). Hui-ch'ao had also been a disciple of Vajrabodhi. Amoghavajra had several foreign disciples such as Pien hung of Java (Chou Yi-liang, Tantrism in China, *Harvard Journal of Asiatic Studies*, 1945: 8.329). Jāpasūtra is a major text of Shingon that deals with rites of maṇḍalas, performing abhiṣeka, and homa. "It is the only text where the ceremony of abhiṣeka is treated in detail" (Chou Yi-liang p.281 n.47). It was translated by Vajrabodhi (T 866) who had studied it under Nāgabodhi a disciple of Nāgārjuna. It is cited frequently in the SHK. Six statues of the early 10th century pertaining to the maṇḍala of Vajrasattva of the Nayasūtra were found in Surocolo in 1976 (Jan Fontein, *The Sculpture of Indonesia*, 1990: 224-226). The Nayasūtra is recited thrice every day in Japan in the morning, at noon and in the evening. It is a daily recitation in the Shingon temples. The Mantrayāna practices of Indonesia seem to have influenced the developments in East Asia, as evidenced by the close parallels between the SHK and Borobudur and the living denomination of Shingon. Mantrayāna did not have erotic elements and hence the chaste iconography of the Borobudur. The Borobudur is a sanctum of Mantrayāna with the aniconic presence of Vairocana on three levels: on the hidden base, in the latticed stupas, and in the overall configuration of the sanctum.

9. Durgati-pariśodhana Vairocana

The 72 images of the Buddhas in the latticed stupas represent the removal of the 72 saṁskṛta dharmas. A verse in the Lalitavistara 195.12 says: *dṛṣṭi-jālam uddharī saṁskṛtātaḥ* "Those will have removed the net of wrong views from the conditional (state of existence)". The number of 72 and the net or lattice (*jāla*) evoke association with the 72 latticed stupas. The word *saṁskṛta* is applied to samādhi and the like by the imperfect teacher Rudraka in Lalitavistara 244.2: *saṁskṛtānāṁ śāśravānāṁ.... dhyāna-samādhi-samāpattīnām* (Edgerton 1953: 543a). W.E. Soothill and L. Hodous. *A Dictionary of Chinese Buddhist Terms* (1937: 421a) interpret the Chinese term for *saṁskṛta* as "active, phenomenal, causally produced, characterized by birth, existence, change and death". To obviate these phenomenal states was the way of the Bodhisattva. It is no wonder that Guṇadharma adopted this concept. He was steeped in the Lalitavistara which had a profound impact on his vision and its visual representation. The Buddhas in the latticed stupas are in the dharmacakra-

mudrā, which pertains to Mahāvairocana (Niṣpanna-yogāvalī, maṇḍala 22 on p.66f) of the Sarva-durgati-pariśodhana-tantra for the 'elimination of all evil destinies'. Lack of any depiction of nirvāṇa on the Borobudur (Fontein p.78) confirms that the Lalitavistara, which concludes with the Enlightenment of Lord Buddha instead of his nirvāṇa, was a 'guiding text' for the sanctum. The Sumeru topped by an open stupa, the mudrās of the Four Buddhas of the Directions, and the total of 504 Buddhas—all relate to the Vajradhātu, as I have shown in my earlier writings.

10. Vajradhātu-Vairocana

He sits in a kūṭagāra on Mount Sumeru located in a sanctified space according to the Niṣpanna-yogāvalī (p.44: *vajradhātu-maṇḍale vajrapañjar-odare ... sumerūpari kūṭāgāram / tasya madhye siṁhopari ... bhagavān Vairocanaḥ*). The architecture of the Borobudur is a terraced Sumeru with four entrances in the four directions. The Karangtĕñah Inscription of Śaka 746 (= 26th May 824 AD according to Damais) refers to it as *uttuṅga-śailastha-śūro* in line 2, and as *meru* in line 23. The statues of maṇḍalas have been found in the hamlet of Surocolo. Surocolo means the 'Mountain of the Gods". It is a synonym of Sumeru.

The Borobudur was topped by a stupa which was open when discovered. The opening was large enough for persons to enter this kūṭāgāra for worship. The first rays of the rising sun must have touched the Vairocana enshrined in the open kūṭāgāra, unfortunately closed in the reconstruction by Van Erp and now by the Unesco. Prof. Rolf A. Stein has clearly pointed out that the open stupa represents the vajradhātu-maṇḍala (*L'Annuaire du Collège de France* 76.530). The Thousand Buddhas (504×2) are directional Buddhas well-known in the Vajradhātu-maṇḍala in Japan as the East Buddha, South Buddha, West Buddha and North Buddha.

The Tridhātu (Kāma-, Rūpa-, and Ārūpya-) or Three Realms have thirtytwo meditative states. They are detailed in my *Cultural Horizons of India* 7:235-237.

1-4	Four unhappy states (*durgati*)
5-11	Seven happy states (*sugati*)
12-28	Rūpadhātu: first dhyāna (12-14), second dhyāna (15-17), third dhyāna (18-20), fourth dhyāna (21-28)
29-32	Ārūpyadhātu: fifth to eighth dhyāna.

The first eleven states are the inner nature of meditational stages, which has been explained earlier in para 7. The Tridhātu was not to be and is *not* represented iconically at the Borobudur as has been interpreted thus far. The VAT 2.23 says: "My Dharma is fully enlightened. It arises from the sky." The sky was the locus of meditation, and the Tridhātu was envisioned in the dhyānas.

11. The Kayumwungan stone inscription

This inscription of the Śailendra King Samaratuṅga dated 746 Śaka (=824 AD) refers to the main image of the Borobudur as *uttuṅga-śaila-stha-śūraḥ* 'Śūra on the uttuṅga-śaila'. The king pays obeisance to this image with a devoted mind. Śūra 'Hero' refers to Vairocana as Śākyasiṁha (Lion of

the Śākyas) and not as Śākyamuni (Sage of the Śākyas). The Niṣpannayogāvalī (p.66) calls Vairocana as Śākyasiṁha: *Śrī-śākyasiṁho bhagavān mahāvairocanaḥ. Uttuṅga-śaila* refers to the Borobudur as the Sumeru. The word *uttuṅga* or *tuṅga* 'exalted' occurs in the imperial names of Indonesia, and the lofty Sumeru of the Borobudur is the might and glory of the Śailendra kings. The last stanza 15 refers to Meru being replete with statues (*samākrānta-mūrtiś ca meruḥ*). The present tense of *praṇamati* 'salutes' shows that King Samaratuṅga was the benefactor. The inscription refers to the mighty prowess (st. 7) of the King who vanquished many rulers. He had a most beloved daughter, endowed with royal qualities and virtues, feminine grace, and compassionate ... She was a paragon of beauty, and her name Prāmodavardhanī was indicative of her exceptional qualities as one who ever bestows joy. She constructed a temple (*jinālaya* in st. 8, *mandira* in st.11, *jinamandira* in st.13) in the village wherein she sanctified (*prātiṣṭhipat*) the images of her late husband (*śrī-ghananātha*) and of her father-in-law (*ārya*, st.11). This temple rivalled the glory of the Veṇuvana monastery built by King Bimbisāra as an offering to Śākyamuni Buddha. It was a major centre of the activities of Lord Buddha. The final stanza 15 prays that this monastery (*vihāra*) should endure so long as the devas reside on Meru. The temple was to commemorate the deceased husband and father-in-law of the Princess, and a monastery was established to spread the noble Dharma. The two represented the two sambhāras: the temple was to accumulate merit by religious rites (*puṇya-sambhāra*), and the monastery with young and old (*vṛddha*, *taruṇa* in st.13) monks was to spread knowledge of the Dharma (*jñāna-sambhāra*). St.3 actually points out the promotion of the two sambhāras (*mahājñāna-puṇya-prasūti*). The sanctum and monastery were constructed out of devotion (*bhakti*, st.3) and affection (*prītyā*) so that the noble Dharma can be the prime medicine for worldly ailments (st.2). The next stanza 3 reiterates the endless sorrows afflicting the world. The following st.4 speaks of the mighty compassion (*karuṇām ... garīyasīm*) that will accrue to afflicted beings who follow the way of the Buddha. The inscription seems to point out that a new temple as well as a monastery with outstanding scholars was established to help the faithful devotees as well as those dedicated to higher learning. It was done in the sacred precincts of the Borobudur, to find solace against personal loss of the Princess as well as to make it a centre of academic excellence.

12. Borobudur as a symbol of the nation state of Indonesia

The preponderance of the reliefs of the Gaṇḍavyūha and the clear implication of Vairocana 'The Great Sun' on three levels, invites an astounding comparison with the Nara Daibutsu or Colossus of Roshana (Skt. Rocana) dedicated in 752 by Emperor Shomu of Japan. In 743 Emperor Shomu issued a rescript ordering the construction of the colossus of Rocana, 16 metres in height, at the Todaiji monastery in his attempt to unify the nation in its awareness of power, as an "apt symbol of the emperor as the controlling head of the state" (Kobayashi 1975:22). It was to consolidate the sovereignty of the nation in a harmony of the emperor and his people on the deeper spiritual levels: "sagely within, kingly without." It was a Grand National Temple.

Rocana is the supreme deity or *abhyucca-deva* of the Gaṇḍavyūha 443.9 whose colossi were an overpowering visual presence in any sanctum. The Northern Wei dynasty ruled China from 386 to

550. They were the T'o-pa tribe, one of the 'Five Barbarians' (Yang Hsüan-chih, *A Record of Buddhist Monasteries in Lo-yang*, 1984:113 n.288). They captured the old capital Loyang in 440 and became the most powerful state in East Asia, and ruled the whole of North China. They received tribute missions even from India (Wolfram Eberhard, *A History of China*, 1955:152). To legitimise their rule the Wei emperors commissioned T'an-yao to excavate the Yün-kang caves near the capital, with a colossus of Rocana in five caves for the benefit of the first five emperors: T'ai-tsu 386-408, T'ai-tsung 409-423, Shih-tsu 424-452, Kung-tsung, Kao-tsung 452-465. The statues were to the bodily proportions of the emperors. The colossi of Yün-kang were a new phenomenon that took Chinese literati by surprise and gave a solid legitimation to the Northern Wei as a highly advanced culture.

The colossi of Yün-kang are reminiscent of Bamiyan in conception and execution. Kekaya, who collaborated with T'an-yao in planning the caves was from the NW. and he must have borne glowing accounts of the Bamiyan colossi, so that T'an-yao was inspired to recreate them on Chinese soil, true to his name 'Gau-*tama*'s (*T'an*) glory (yao)'. The colossi of Bamiyan represent the Abhyucca-deva of the Gaṇḍavyūha as I have shown in "Buddhist colossi and the Avataṁsaka Sutras" (*Cultural Horizons of India* 6.32-51).

Empress Wu Tse-t'ien had the Avataṁsaka-sūtras translated anew by Śikṣānanda in 695-699. A special envoy was sent to Khotan for the Sanskrit text and she took part in the translation. It was to offset the Confucian standpoint that there can be no empress. In the preface to the Avataṁsaka written by herself in 699 she was happy to have received the prophecies of Lord Buddha. The memorial presented by the translators of the Avataṁsaka-sūtras on the completion of the translation, on the 5th November 699, the Concept of Wu Chao Cakravartin and Bodhisattva was confirmed. The signatories to the memorial included I-tsing who had recently returned from India, Bodhiruci, and monk Cintāmaṇi from Kashmir who belonged to the kṣatriya caste. The specific mention of his kṣatriya caste was to parallel the Confucian mandarins.

The Sokkuram Cave in Korea is also an Avataṁsaka sanctum. It was built during the reign of Kyŏng dŏk who decreed Avataṁsaka to be the State Scripture. The ruling class in Korea and then in Japan saw an analogy between the Avataṁsaka and the State. Sokkuram defends the Eastern Sea.

Likewise, to the Śailendra kings Borobudur must have been an (i) act of faith or ritual, (ii) a grand olympus for meditation, (iii) an outstanding seat of learning, as well as (iv) the sanctification and legitimation of the state, in the person of the king as the keeper of the value system. The political dimension of the Borobudur can be seen in the conflation of the Avataṁsaka with the three manifestations of Vairocana in the covered base, in the latticed stupas, and in the open stupa at the top. Both Rocana and Vairocana mean 'Sun'. Buddha is the only founder of a religion who is of royal blood. Aśvaghoṣa in the very first stanza of the Buddhacarita 1.1 says: "there was a king of the unconquerable Śākyas, Śuddhodana by name, of the race of Ikṣvāku and the peer of Ikṣvāku in might" (E.H. Johnston, *The Buddhacarita*, Part II p.1). Thus Buddha belonged to the Solar Dynasty (*sūrya-vaṁśa*) of the Ikṣvākus whose most distinguished descendant was Lord Rāma of the Rāmāyaṇa.

Śākyamuni became Amitābha 'Transcendent Sun' (*amit-ābha*). His mount is a peacock. The Peacock Throne of Iran recalls the association of Amitābha with impirium.

The hidden base of the Borobudur incorporates the 60 and 160 minds of the Vairocanābhisambodhi-tantra in its 160 reliefs with 60 persons tied with a yogapaṭṭa. The latticed stupas have 72 statues of Durgati-pariśodhana Vairocana in the dharmacakra-mudrā. The entire monument enshrines various elements of Vajradhātu-Vairocana, who holds a cakra in his Sarvavid manifestation (Clark 1937: 2.114). The cakra represents a cakravartin, a universal emperor. The other name of Vajradhātu-Vairocana is Ekākṣara Cakravartin. Amoghavajra (705-774) wrote a manual for invoking Ekākṣara Uṣṇīṣa-cakravartī (T.19.322). A polychrome wooden statue, 75.6cm high of the 12th century, can be seen at the Chusonji monastery (Fukuyama 1976:28 pl.22 in color). We may make a special note that Amoghavajra was in Java: the vast Buddhist ecumene was in constant interaction and Java stood above all at that time with its most magnificent monuments of Mantrayāna. The rites of Sarvavid continued down to the 14th century. The Nāgarakṛtāgama describes the final śrāddha ceremony of the Rājapatnī in 1362, and says (64.3) that the worship of Sarvajña was conducted by Buddhist monks versed in the tantras and in drawing maṇḍalas. This passage has not been understood in its precise connotation either by Th. Pigeaud, or by Zoetmulder (*OJ.–English Dictionary* p.1700: sarwajñapūjā "worship of the Omniscient?"). Sarvajña is a synonym of Sarvavid Vairocana who holds the cakra of a cakravartin. The Kayumwuñan Inscription of the Śailendra King Samaratuṅga speaks of the *uttuṅga-śailastha-Śūra* which points to Śūra (=Vairocana) as being seated on the lofty *Śaila* 'mount' of the Borobudur. The word *Śaila* is highly significant in that it refers to the Śailendras. The lofty *Śaila* of the Borobudur was a symbol of the vast impirium of the Śailendras and was a national monument representing the political might, economic affluence and intellectual glory of the Indonesian state in the 8-9th centuries. We have a similar instance of the Guge kingdom which erected the Tabo monastery as a "lamp of the kingdom" in the 10-11th century. The main temple of Tabo has the paintings of Lalitavistara and Gaṇḍavyūha, and the Vajradhātu-maṇḍala in three-dimensional statues.

There was always a close nexus between the Gaṇḍavyūha and Mantrayāna. When Kobo Daishi was to leave for Japan after having completed the study and practice of Mantrayāna teachings, his Indian teacher Prājña gave him Sanskrit manuscripts and Chinese translations of the Avataṁsaka-sūtra (Gaṇḍavyūha), and Saṭ-pāramitā-sūtra, as well as other Sanskrit manuscripts for the well-being of the people (Hakeda 1972:149). Rocana in Buddhabhadra's Chinese translation of the Avataṁsaka done in AD 422 becomes Vairocana in the Chinese version of Śikṣānanda completed in AD 699. The term Rocana occurs again in Prājña's rendering of the Gaṇḍavyūha done in 798.

The Avataṁsaka-sūtras were composed in the NW of India, and the earliest Chinese translation of an Avataṁsaka text is the Ramyaka-sūtra (Chinese: Lo-mo-chia ching, T 294) translated by Āryasthira in 388-407 (K 102). It is the Gaṇḍavyūha. It is so termed as it arose in Ramyaka which is the modern Lamghan Valley of Afghanistan. The Tocharians were present in this area. Tocharian is

an Italo-Celtic language. Its images of royal power were naturally influenced by the Western Classical models. The most famous colossus was the bronze statue of the Sun-God Helios, 105 feet high, made from melted down weapons of a defeated enemy. It stood astride the entrance to the harbour of Rhodes till AD 653, when it was destroyed by the Arabs and the broken up metal totalled 900 camel loads. The Greater Colossus of Bamiyan, 175 feet high, surpassed all by being thirty times life-size (5.83×30 = 175 ft.). Thus Rocana of the Gaṇḍavyūha and Vairocana translated in Sino-Japanese as Dainichi "Great Sun" represent the Solar Dynasty, the Śailendras in the case of Indonesia.

Conclusion

(i) We have taken Guṇadharma as one who conceived and concretised the Sumeru and reliefs of the Borobudur in the harmony of several Buddhist texts.

(ii) He was following the Buddhist tradition of a multiple-level development, culminating in the sutra espoused.

(iii) The hidden base is the substratum, as karma is the foundation of all spiritual attainments:
(a) The common level offers to the householder the hope of a better future life in heaven due to good karmas, in place of nirvāṇa offered to the monastic order. The ritual of worshipping gods was replaced by moral ethics.
(b) The second level are the steps leading to Bodhi.

(iv) The main source of Guṇadharma for the hidden base was the version of the Karma-vibhaṅga now extant only in its Chinese translation by Gautama Dharmaprajña (T 80). He supplemented it by other texts.

(v) Hitherto the identification of the entire complex of the Borobudur has been according to the Tridhātu system of the Abhidharma. It does not accord with the various components of the Borobudur.

(vi) Guṇadharma has followed the quaternary system of the *four sambhāras* of the Lalitavistara. The hidden base represents the ethics that ensues from good karmas. It is the *puṇya-sambhāra*. The reliefs of the jātakas and life of Lord Buddha are the steps leading to Bodhi. They are the *jñāna-sambhāra*. The 54 kalyāṇamitras of the Gaṇḍavyūha are the dimension of *śamatha-sambhāra*. The Sumeru or architectural structure and the 504 statues of the Buddhas relate to Vajradhātu-Vairocana. They are the *vidarśanā-sambhāra*.

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17. CAṆḌI MENDUT: SYMBOL OF THE PIETY AND POWER OF THE ŚAILENDRAS[1]

Caṇḍi Mendut is a silent symbol of the power, piety, prosperity, governance and strategy of the Śailendra Empire. Beginning with the staircase leading to the sanctum, every relief at this temple represents their dream space and the dynamic statecraft that made Indonesia a superpower during the centuries they governed. Some of the fables or stories presented in the reliefs have been identified with the *Pañcatantra, Hitopadeśa,* and *Jātakas,* with animals playing the lead role in some, humans in others. The narrations in the *Pañcatantra* were meant to teach statecraft to young princes. They were for instructing political principles in particular and worldly wisdom in general. The *Pañcatantra* and allied literature served as *nītiśāstra* — 'the art of conduct and administration' expressed in a pleasing style. The stories and fables on the outer sides of the staircase wings are moral narratives as well as *nīti* ('political sagacity') for imperial princes. The very ascension to the Mendut is meant to indicate that the sanctum has a political ambience.

Basement

The basement of the Mendut has 51 reliefs which are either decorative or symbolic. The two main *decorative designs* have been designated by Mark Long as floral tapestry and cruciform tapestry. *Gandharvas* are represented in a large number of the other basement reliefs. The corner segments of the basement in the north, east, south and west have four *reliefs* each:

North corner (A5-8)	two *gandharvas* (A5, 7)
	two floral tapestries (A6, 8)
East corner (A18-21)	two *gandharvas* (A19, 20)
	two floral tapestries (A18, 21)
South corner (A31-34)	two *gandharvas* (A32, 33)
	two floral tapestries (A31, 34)
West corner (A44-47)	two *gandharvas* (A45, 47)
	two floral tapestries (A44, 46).

The projections on the left, back and right sides of the basement each feature five *gandharvas* and four interspersed tapestries. Gandharva is the parent of the first pair of human beings, Yama and Yamī (Ṛgveda 10.10.4), and has a mystical power over women and a right to possess them (ṚV 10.85.21, 22, 40, 41). He is invoked in marriage ceremonies (Atharvaveda 14.2.35,36). The gandharvas follow women and are desirous of intercourse with them in the Atharvaveda and

[1]Foreword to Mark Long, *Caṇḍi Mendut: Womb of the Tathāgata*, New Delhi, Aditya Prakashan, 2010.

Śatapatha-Brāhmaṇa. They pertain to fertility rites. The gandharvas have been invoked in the Mendut reliefs for the purpose of ensuring progeny for the perpetuation of the Śailendra dynasty over uninterrupted generations.

Left projection (NE: A9-A17)	5 *gandharvas* (A9, 11, 13, 15, 17)
	4 tapestries (A10, 12, 14, 16)
Back projection (SE: A22-30)	5 *gandharvas* (A22, 24, 26, 28, 30)
	4 tapestries (A23, 25, 27, 29)
Right projection (SW: A35-43)	5 *gandharvas* (A35, 37, 39, 41, 43)
	4 tapestries (A36, 38, 40, 42)

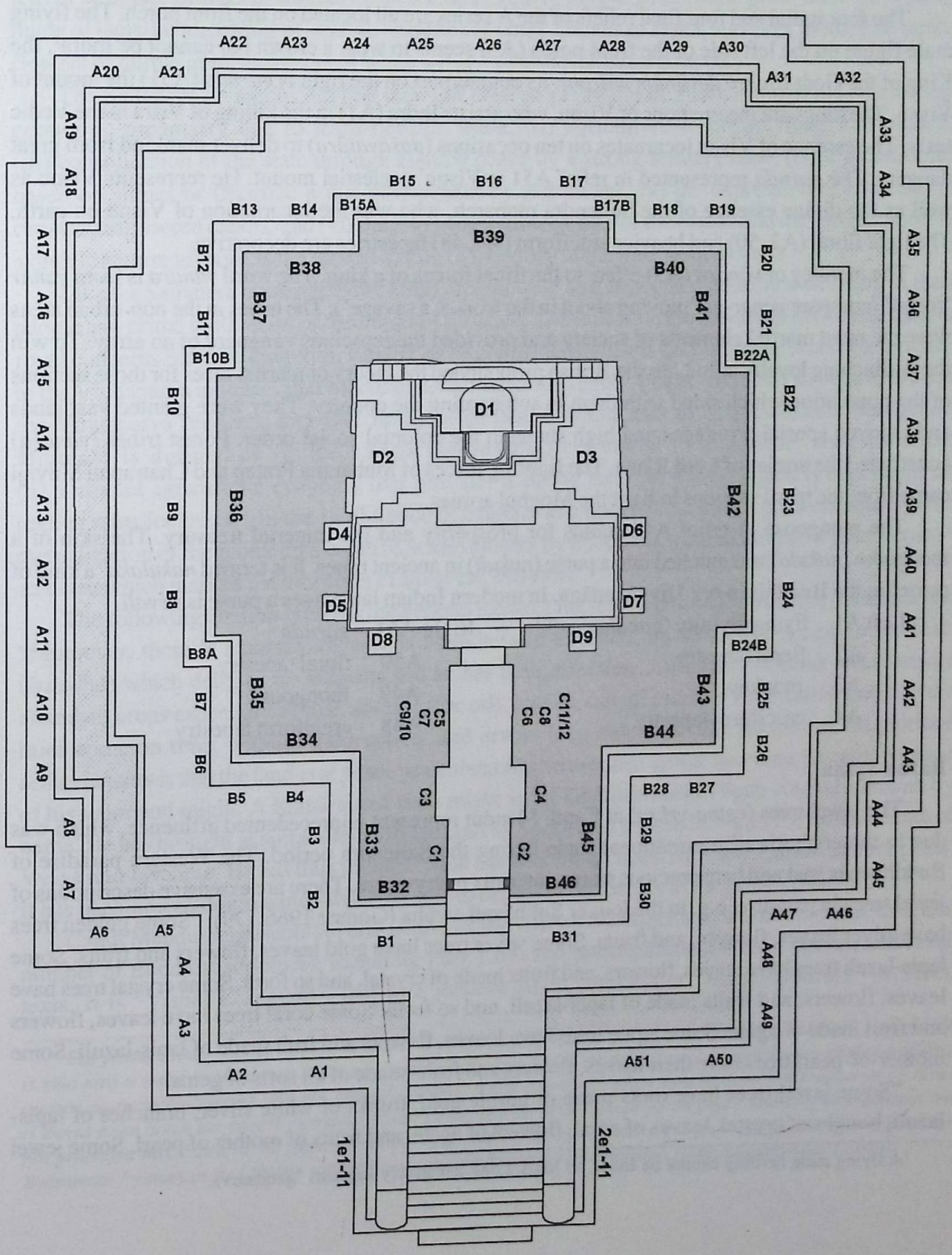
Hereunder is a key to the reliefs and images:

A1 gaṇdharva? A2 floral tapestry A3 monkey A4 cruciform tapestry
A5, 7, 9, 11, 13, 15, 17, 19, 20, 22, 24, 26, 28, 30, 32, 33, 35, 37, 39, 41, 43, 45, 47
gandharvas
A6, 8, 10, 12, 14, 16, 18, 21, 23, 25, 27, 29, 31, 34, 36, 38, 40, 42, 44, 46
floral tapestries
A48 cruciform tapestry A49 mongoose A50 floral tapestry A51 garuḍa

B1-31, 8a, 10b, 17b, 22a, 24b Thirtyseven Wings to Enlightenment
(bodhi-pakṣya dharma)
B32, 33, 45, 46 eight goddesses (?)
B34, 35, 37, 38, 40, 41, 43, 44 Eight Bodhisattvas (*corners*)
B36 Mahāpratisarā, B 39 Avalokiteśvara, B42 Prajñāpāramitā (*walls*)

C1, 2 pattern of rosettes C3, 4 imperial couple
C5, 6 Hārītī, Vaiśravaṇa C7, 8 eight divine beings
C9, 10, 11, 12 flowering plants

D 1 Maitreya D 2, 3 two Bodhisattvas flanking Maitreya
D 4-9 six decorated niches in front: six remaining Bodhisattvas (?)


A22 A23 A24 A25 A26 A27 A28 A29 A30
A20 A21 A31 A32
A19 A18 A33 A34
A17 A16 A15 A14 A13 A12 A11 A10 A9 A35 A36 A37 A38 A39 A40 A41 A42 A43
A8 A7 A44 A45
A6 A5 A47 A46
A4 A3 A48 A49
A2 A1 A51 A50
B15 B16 B17
B13 B14 B15A B17B B18 B19
B39
B12 B38 B40 B20
B37 B41
B11 B21
B10B B22A
B10 B22
D1
D2 D3
B36 B42
B9 B23
D4 D6
B8 B24
D5 D7
D8 D9
B8A B24B
B7 B35 B43 B25
C5 C7 C9/10 C6 C8 C11/12
B34 B44 B26
B6 B28 B27
B5 B4 C3 C4
B3 B33 B45 B29
C1 C2
B2 B32 B46 B30
B1 B31
1e1-11
2e1-11

Front Porch

The four initial and four final reliefs of the A series are all located on the front porch. The flying male figure on the left side of the front porch (A1) seems to wear a crown but cannot be Indra[2], the King of the Gods (*Śakro devānām indraḥ*); its counterpart on the right is *garuḍa* (A51) the mount of Viṣṇu. The kings are incarnations of Viṣṇu, who assists Indra (A1) in the killing of Vṛtra in the Vedic texts. The essence of Viṣṇu incarnates on ten occasions (*daśāvatāra*) to deliver mankind from great dangers. The *garuḍa* represented in relief A51 is Viṣṇu's celestial mount. He represents Viṣṇu as well as the divine essence of the Śailendra monarch, who was the incarnation of Viṣṇu on earth. The light floral (A2, 50) and heavier cruciform (A4, 48) tapestries are decorative.

The monkey or *vānara* (A3) refers to the tribal forces of a king. The word *vānara* is from *vanar* 'forest' (compare *vanar-gu* 'moving about in the woods, a savage'). The tribes in the non-urban areas were the most martial elements of society and provided the ferocious vanguard of an army. To win the unflinching loyalty of Indians the British propounded the theory of martial races for those sections of the population which sided with them in subjugating the country. They were granted vast lands and enjoyed special privileges and high status in the colonial social order. Forest tribes (*vānara*) constituted the armies of Lord Rāma. The fighting forces of Maharana Pratap and Chatrapati Shivaji came from the tribal sections to fight the Moghul armies.

The mongoose in relief A49 stands for prosperity and the imperial treasury. The skin of a mongoose (*nakula*) was stitched into a purse (*nakulī*) in ancient times. It is termed *nakulaka* 'a kind of purse' in the Buddhist work Divyāvadāna. In modern Indian languages a purse is *nevalī*.

Left A1	flying divinity (*gandharva?*)[1]	Right A51	*garuḍa*
A2	floral tapestry	A50	floral tapestry
A3	monkey	A49	mongoose
A4	cruciform tapestry	A48	cruciform tapestry

Ratna-vṛkṣa

The jewel trees (*ratna-vṛkṣa*) at Caṇḍi Mendut represent unprecedented affluence, which was due to the euphoria of transnational trade during the Śailendra period. The Western paradise of Buddhism is vast and here precious stones intermix everywhere. There are extensive descriptions of jewel trees in paradise, e.g. in the longer Sukhāvatī-vyūha (Gomez 1966:179): "Some golden trees have silver leaves, flowers, and fruits. Some silver trees have gold leaves, flowers and fruits. Some lapis-lazuli trees have leaves, flowers, and fruits made of crystal, and so forth. Some crystal trees have leaves, flowers, and fruits made of lapis-lazuli, and so forth. Some coral trees have leaves, flowers and fruit made of agate. Some agate trees have leaves, flowers and fruit made of lapis-lazuli. Some mother-of-pearl trees have their leaves, flowers and fruits made of all sorts of gems.

"Some jewel trees have roots made of purple gold, trunks of white silver, branches of lapis-lazuli, boughs of crystal, leaves of coral, flowers of agate, and fruits of mother of pearl. Some jewel

[2]A flying male divinity cannot be Indra, so Mark Long tentatively suggests 'gandharva.'

trees have roots made of white silver, trunks of lapis-lazuli, branches of crystal, boughs of coral, leaves of agate, flowers of mother-of-pearl, and fruits of purple gold. Some jewel trees have roots made of lapis-lazuli, trunks of crystal, branches of coral, boughs of agate, leaves of mother-of-pearl, flowers of purple gold, and fruits of white silver." (The description goes on.)

The Śailendra monarchs felt that they had created a Paradise on Earth through the (i) glowing economic prosperity due to trans-oceanic trade, (ii) agriculture to ensure food sufficiency, (iii) consolidation of the state through assured peace by a strong military base, (iv) a social order based on values or Dharma; a just government by just means, (v) the expression of Dharma by constructing sacred caṇḍis, and (vi) the imposing architectonics of the caṇḍis and the visualization of a high literature in them as the eternalization of the glory of the Śailendra dynasty.

Like the Śailendra monarch, other kings of Java were also concerned with the well-being of their people as a prime motivation of the duties of the state. The reliefs on the basement invite attention to royal concerns for their kingdom, which can be confirmed by some Old Javanese texts. The preface to the Virāṭaparva indicates that Mahāraja Dharmavaṁśa Tĕguh Ananta-vikrama (AD 985-1007) had the Virāṭaparva rendered into Old Javanese so that it would lead to auspiciousness (*maṅgala*). *Maṅgala* is defined as (i) the values (*sarvaguṇa*) employed to determine state policies; (ii) a vibrant agricultural economy that provides a strong base for polity, which is dependent on regular rains for crops; (iii) the annihilation of enemies as a result of the king's prowess; and (iv) the eternalization of the monarch's creative achievements by executing a translation of Vyāsa's epic—an event which marked the inception of Javanese literature.

The following citation presents the general sense of the relevant passage from the Virāṭaparva.[3] "Moreover, there is a cakravartī who is boundless in excellent qualities. He is firm in his faith (*śraddhā*) which delights his subjects and he has their affection. All virtues flourish and there are abundant crops especially of rice, sesame (for oil), lentils, and all kinds of food stuffs, because the rains come on time, without interruption, and across long stretches. The reason for his glorious achievements is that the land is at peace as neither old enemies rise up nor new ones emerge, because of his valor and might. A Mahārāja of such might is Śrī Dharmavaṁśa Tĕguh Ananta-vikrama by name. He has brought auspiciousness to the land as he ordered the rendering of the Mahābhārata of Vyāsa into Javanese. He has thus initiated what has become an inspiration and enthusiasm for poets. It has become a tradition which will continue to be followed forever in the future. Svasti."

Caṇḍi Mendut represents several genres of the written word, such as works on nīti as well as a number of Buddhist scriptures, including Pure Land and prajñāpāramitā-sūtras, tantras, and rakṣā texts. It is "Visual Literature", just as a painted scroll (*thaṅka*) is "Visual Dharma" in Tibet.

[3]The passage runs: *(Api ca). Hana ta sira ratu cakravartī/ Tan pahiṅan kottaman ira / śṛddhāpagĕh inak niṅ rāt ri kāla nira n sinivi / vṛddhi tuvu h niṅ sarvaguṇa/ lavan tuvuh niṅ sarvavīja/ makādi taṇḍula-tila-mudga-prakāra/ apayan anaravatāvicchinna tibā niṅ hudan/ alaṇḍuṅ tanpa pramāṇa/ aṅhiṅ apa ta dumeh niṅ āścarya de nira? ri denya n tan tuvuh tan pasĕvĕ ripukula/ de niṅ vīrya-pratāpa nira/ kāṅkĕn varṣā juga / Mahārāja samaṅkana lvir niṅ prabhāva nira / sira ta śrī Dharmavaṁśa Tĕguh Anantavikrama ṅaran ira / umilva maṅgala ni mañjavakĕna Byāsamata / yatanyan sira tĕvĕka saṅ kavi n utsāhabuddhi/ paramparā karĕṅö tĕkeṅ anāgata-kāla / Svasti!*

The Chandakaraṇa — a text on the art of literary compositions written under orders of the Śailendra monarch Śrī Mahārāja Jitendra — shows his interest in promoting subjects like metrics, synonymy, vocabulary classified according to subjects, grammatical rules, literary qualities to be cultivated and faults to be avoided.

As I have pointed out in 'King Dharmavaṁśa Tĕguh and the Indonesian Mahābhārata' (1998: 239-245) the Indonesian kings exerted their utmost to promote literature, philosophy and ritual. The Mahāmaramālā, which was written in Javanese on the orders of the monarch (p.188),[4] begins with a solemn salutation to Śiva who is omnipresent, omniscient, supreme, the Guru of Gods (p.191). Śiva is saluted as the Lord of the Three Worlds and is requested to enumerate the meters. He is Bhaṭāra Paśupati (p.178). There is no alterity of Lord Śiva and Buddha (*bhaṭāra Śiva Buddha tan hana vaneh*, p.184) This raises an important issue. Can this Śailendra monarch be associated in the conceptualisation and construction of the Śaiva complex of Prambanan in the midst of an area dominated by Buddhist monuments?

A fascinating verse in *vaṁśa-patra-patita* meter from the Chandakaraṇa (p. 171) praises the virtues of a *kalana* 'a wandering adventurer of noble birth from abroad' (Zoetmulder).

68. *ya kalana vuṅambava ika gĕlĕm anaya-naya/*
śāstra glar brata viji vinija-vija apaja mujit/
yapva ginĕṅ rasa niṅ aji tattva ya pamurukutut/
lvir kadi vaṁśapatrapatita vĕdi karuhunana//

"This *kalana* who is on the lips of everybody, who is prudent in state tactics, in the art of battle array (*gĕlar*), firm in religious vows (*brata*) and rituals (*viji*), builder of temples (*vija*, Zoetmulder), appearance of....assiduously (*gĕn*) devoted to scriptures and philosophy,....and like a bamboo leaf floating in the air he is apprehensive of being surpassed."

Does this stanza hint to a foreign origin of the Śailendras? H. B. Sarkar associates Śailendra with Śrīśailam in South India.

Vestibule

The exterior sidewalls of the vestibule had standing figures, three on the left (B33), three on the right (B45) and one on either side of the entrance-way (B32, B46). Vestiges are still visible and at least some seem to have been goddesses.[5] The interior walls of the vestibule display:

Left C9, 10	flowering plants	Right C11, 12	flowering plants
C7	4 divine beings (1)	C8	4 divine beings (2)
C5	Hārītī	C6	Vaiśravaṇa
C3	imperial couple	C4	imperial couple
C1	pattern of rosettes	C2	pattern of rosettes

[4]Dharmavaṁśa Tĕguh was a king in East Java from about 985.

[5]The exterior cella walls at Pawon feature four female and four male divinities, presented in male-male and female-female pairs on each of the four sides of the temple.

The pattern of rosettes in C1 and C2 and the flowering plants in C9-12 are ornamental. In C3 and C4 on the interior walls of the vestibule, an imperial couple is making offerings to three treasure-filled amphorae, which indicate their ritual assurance of the flourishing trans-oceanic trade. These two reliefs show the crucial role of the economic system in the polity of the Śailendra rulers. Both the central amphorae are each adorned with a fabulous jewel tree (ratna-vṛkṣa) which is a heavenly tree in the Lalitavistara 11.2 and Kāraṇḍavyūha 17.14. These heavenly trees point to the Śailendra kingdom in all its splendor and affluence as a veritable paradise. Relief C5 depicts the goddess of children, Hārītī, with her dear son Priyaṅkara as its central theme. Hārītī's role at Mendut is to assure the genealogical continuity of the Śailendra dynasty. She has five hundred sons, where 'hundred' does not connote number but is an allusion to the extraordinary physical prowess of her five sons. She reflects the pious wish of the imperial household for continuing successors.

Vaiśravaṇa (C6) has his feet on three treasure amphorae and represents the economic affluence of the Śailendra state. Vaiśravaṇa is also efficacious for stabilizing the country and is placed in the northwest angle. Caṇḍi Mendut faces the northwest to ensure the stabilization of the state. The eight flying beings (C7, 8) above Hārītī and Vaiśravaṇa have been discussed by Mark Long in Chapter Six. They stand close to the central cella, and may be guardian deities of the temple as is the case at the Sŏkkur-am cave in Korea.

The Cella

The interior of the cella is dominated by an image of Maitreya, who sits in *bhadrāsana* — that is, in Bactrian (Bhadra) fashion.[6] His peepal leaf halo is a fabrication of the restorers, and hence has no relevance to the image. Maitreya is a Buddhist transformation of Mithra (or Mitra), who appears on the coins of Kaniṣka. Mithra Invictus — the 'Invincible Mithra' — was the god of the Roman kings. The Persian prince Tiridates greeted Emperor Nero as Mithra, when the latter crowned him king of Persia. Ajita in the vocative is used in Buddhist texts in direct address to Maitreya. It means 'unconquered.' Ajita occurs in the Saddharma-puṇḍarīka-sūtra, Mahāvastu and Sukhāvatīvyūha.

The Śailendras paid obeisance to Maitreya for invincible prowess. His mudrā of dharma**cakra**-pra**vart**ana alludes to a cakravartin monarch, which each Śailendra sovereign was. The dynastic deity of the Dali kingdom of Yunnan was Ajeya Lokeśvara (Chinese: *Acuoye Guanyin*). The Caṇḍi Mendut was primarily a state temple for the perpetuation of Śailendra hegemony. Maitreya is flanked by two bodhisattvas (D2, D3), and in front are six decorated niches; could they have been a group of eight bodhisattvas?

Maitreya, the Tathāgata of Mendut, faces the northwest. In the Niṣpanna-yogāvalī (NSP) he is the first of the sixteen bodhisattvas and at the very beginning of the eastern row. Thus he sits in the NE and faces the NW in several maṇḍalas in the NSP (pp. 6, 46, 50, 66). The NE corner is called

[6]The Mendut Buddha cannot be Śākyamuni-Vairocana according to the sitting posture. His *bhadrāsana* is not shared by any other Buddha.

Aiśāna from Īśāna 'lord, ruler'. It is significant that Maitreya is associated with reigning, with kingship. Maitreya and Rocana are the 7th and 1000th of the Thousand Buddhas in the Gaṇḍavyūha of the Avataṁsaka-sūtras. Both represent sanctified imperium, stabilization, and the prosperity of the state.[7]

In AD 690, Empress Wu downgraded the August Emperor and ascended the throne. The mandarins refused to own her legitimacy as Confucianism does not accept an empress, but Buddhist monks said that as the Mahāmegha-sūtra amply expounds the golden age of an empress, she will be an incarnation of Maitreya and would govern over all of Jambudvīpa (Forte 1976:7). In 694, Empress Wu dedicated a colossal image of Maitreya in cave 130 of Tun-huang, which is known as the Northern Great Image (Whitfield 1995:2.310). In 742, the Sŏkkur-am Cave was constructed in Korea and Rocana of the Gaṇḍavyūha was its main image. It guards the Eastern Sea against any Japanese invasion. In 776, the Korean monk Yulsa erected a gilt bronze Maitreya that measured 40 feet in height for national prosperity and unity of the people of Korea, at the Popchusa monastery. Even in modern times, the Popchusa monastery dedicated the world's largest bronze image of Maitreya in 1991 for the unity of South and North Korea. During the 8th and 9th centuries, the spirit of an Avataṁsaka Commonwealth saturated Buddhist lands. As a transnational mercantile power, the Śailendras embraced this spirit as a means for sanctifying their dominions.

Maitreya represents the Golden Age in the Avataṁsaka system. Early Chinese sūtras about Maitreya dilate on the plenty of the age into which he will incarnate. His capital will be splendid. His crown will be decorated with millions of jewels. The word Avataṁsaka, which in the Divyāvadāna and Avadāna-śataka means "a large number", comes from the root *taṁs* 'to decorate'. The classical meaning of *avataṁsa* is 'garland, ear-ornament, crest' (Monier-Williams). Avataṁsaka was the scintillating dimension of a dharma-kingdom. The floral tapestries featuring hanging jewel garlands at Mendut are the sheen of the state sanctified by Avataṁsaka values.

The eight acolytes of Maitreya have been represented at the four external corners of the cella in their full panoply. N.J. Krom (1918) has identified them as: Sarvanīvaraṇaviṣkambhin (B34), Maitreya (B35), Samantabhadra (B37), Kṣitigarbha (B38), Vajrapāṇi (B40), Mañjuśrī (B41), Khagarbha (B43) and Padmapāṇi (B44), but they are in need of a more detailed study in the future. Did these eight bodhisattvas make up a group of sixteen bodhisattvas with the two images and six empty niches of the cella (D2-9)?

The 37 reliefs (B1-31, 8a, 10b, 17b, 22a, 24b) are 37 wings to enlightenment (*bodhipakṣya dharma*) as explained by Mark Long. The other reliefs in the B series are:

Vestibule entrance	B32, 46	two goddesses?
N corner	B34	Sarvanīvaraṇaviṣkambhin
N corner	B35	Maitreya
NE wall	B36	Mahāpratisarā

[7]See my 'Buddhist colossi and the Avataṁsaka Sūtras' in the *Cultural Horizons of India*, 6.32-51.

E corner	B37	Samantabhadra
E corner	B38	Kṣitigarbha
SE wall	B39	Avalokiteśvara
S corner	B40	Vajrapāṇi
S corner	B41	Mañjuśrī
SW wall	B42	Prajñāpāramitā
W corner	B43	Khagarbha
W corner	B44	missing (Padmapāṇi?)
Vestibule walls	B33, 45	six goddesses?

I have spent scintillating moments in trying to penetrate the divine mysteries of Mendut. Its multi-textual representations in reliefs around the central image of Maitreya the Future Buddha as the Tathāgata (not a bodhisattva) exemplify the emergence of futuristic glories of life, as visualized by Śailendra monarchs. The exuberance of forms is the essence of the all-embracing metaphysical, artistic, political and social heart-mind of the Indonesians of the 9-10th centuries. Subtle and sublime mingle with the real and the realm, and bring me to thought instants of 1935. My father Professor RaghuVira and I walked around the Central Museum, Lahore. I asked my father: "What do you talk on these statues for two long hours"? He posed a counter-question: "Do these images not converse with you?" My response then was: "How can these statues of stone speak? If they cannot speak, how will they converse?"

The conversation came to an abrupt silence: my father immersed in the train of his thoughts on the Gandhara statues. In writing this foreword, the silence of Mendut has become my manifested "store consciousness" (*ālaya-vijñāna*), a clear light of finite determinations of the plethora of forms, a harmonization of the secular and sacral inheritance of the Śailendras.

Caṇḍi Mendut is the harmony and complementarity of values and governance, the interdependence of the sovereign and his subjects, the immanence of the mind and materiality of life, as it was actualized by the Śailendra monarchs in their might and economy for the happiness of their people.

Mendut is a reflection of the sublime and stupendous *indrajāla* of the Javanese people when they attained unprecedented heights of power, when literary genius blossomed in their language of Javanese, when they enriched their lovely island with monumental structures that evoke wonder after twelve centuries, even in their ruined state. Mark Long has endeavored to interpret one of these celestial jewels, which reflects the many-splendored mind of the Indonesian people in their unique vision of compassion (*maitrī* of Maitreya) in the virtue of creative action. When the Buddhas of the Ten Directions patted Samantabhadra, their hands were adorned with marks of greatness. Likewise, the ocean of vows, images and concepts of the enlightened teachings enshrined in Mendut emit light and fragrance in this wondrous presentation of Mark Long, who has delved into the textual realms as well as in the infinite cosmos of astronomy, cosmology and aesthetics.

This work by Mark Long continues his creative dimension of understanding the caṇḍis of Indonesia as cosmic symbols of sovereignty that encode astronomical perceptions of the auspicious. In his study of the Borobudur,[8] along with Caesar Voûte, he blazed a new trail of inquiry, and found answers for resolving some long-sought doubts. Mark Long's present work on Caṇḍi Mendut is yet another milestone that deserves serious attention as it provides materials required for conducting a detailed study of the Mendut temple, as well as a number of points in need of further investigation. This is a book that will provoke and inspire scholars to rethink many issues.

The ***Introduction*** is really revealing and helps us to see through the reconstructions of the monument. The Dutch scholars seem to be the reincarnations of the Śailendra architects who have recreated their ancient glory in a marvelous manner. The author is doing a *puṇya* by bringing to moderns the charm of the spirit of the Śailendra monarchs. It has evolved several ideas in my perception of the restoration of monuments.

Chapters One and Two present a complete descriptive inventory of the reliefs and overall designs of Mendut and Pawon based on the reports of early investigators. They are solid contributions, done with meticulous care.

Chapter Three makes for fascinating reading. The author has introduced a new dimension to the whole caṇḍi in its role in the life of the Javanese. It is important in that it correlates Mendut with the *vāstupuruṣa-maṇḍala* and its integral relationship to the heavenly bodies. All the Javanese caṇḍi should be studied using this basic principle as a guide.

The *vāstu-maṇḍala* of 81 squares was derived from the architectural tradition, which was common to all Indic expressions of thought, ritual and devotion. Architectural structures represented our communication with the heavens and thus the role of astronomy became crucial. The stars were arbiters of human destiny; hence the pivotal place of astrology in conjunction with astronomy.

The author firmly establishes the *vāstu-maṇḍala* of 81 squares within the Mahāyāna Buddhist context by showing how a Buddhist architectural text called the Mañjuśrī-Vāstuvidyā-śāstra presents this guiding principle under the term *caṇḍita*. With my permission, Long has revisited my discussion[9] of the term *caṇḍita* and its relationship with the Javanese caṇḍi in the light of the Vāstuvidyā-śāstra.

Furthermore, the author's correlation of the Mendut's reliefs with astronomical concepts and celestial phenomena is remarkable in that they reflect the world-view of ancient Buddhists. It is a path-making approach to the deeper symbolism of the monuments that were trying to endow life with the supernal blessing of the Heavenly Bodies in the transcendence of contemplation. These temples were roots whence life could be enriched. We have to know a Life greater than our own for charismatic assurance.

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[8]Long/Voûte 2008.

[9]Lokesh Chandra, *Society and Culture of Southeast Asia: Continuities and Changes*, New Delhi, Aditya Prakashan 2000:132-133.

Dyāvā-pṛithivī 'Heaven and Earth' were the cosmic androgyne, wherein arose all creation as a continuous flow. Time in modern reckoning is devoid of "Value". In the Indic world, Time was *Kāla* (from the root *kal* 'to make', compare Latin *calculo*) the Maker, an element of primary relevance as the universal creativity. Vital is akin to *vat-sa* 'son', *vatsara* 'year': the son is a yearling when born. A temporal term is used to denote a son; what a tribute of patriarchal society to time.

Chapter Four is interesting because it connects the Caṇḍi to the *yoga-puruṣa*, to the letters of the alphabet, and to other Buddhist concepts. It is close to the Javanese Buddhist system of analogical thinking: the correlation of the individual to the cosmos, and to the body as the *stūpa-prāsāda*. The connection that the author establishes between the '37 wings of enlightenment' (*bodhipakṣya dharmas*) of Buddhism and the 37 small reliefs along the cella footer is significant. The 37 *bodhipakṣya dharmas* are detailed in several Buddhist texts, beginning with the Pali *Suttas*. Lankāvatāra, Lalitavistara, Saddharmapuṇḍarīka, Daśabhūmika, and Avataṁsaka, and several other Mahāyāna sūtras treat them at length. They are mentioned in the Divyāvadāna, which served as a guiding text for a considerable number of reliefs in the first gallery at Borobudur.

A relevant citation from the Divyāvadāna is as follows: "They realized personal enlightenment (the *pratyeka-bodhi* of a *pratyeka-buddha*) having attained 37 *bodhipakṣya dharmas* that are helpful aids to enlightenment but without a teacher (*ācārya*), or without any proponents (*anupadeśaka*). This narration should be heard night-long by those who are attached to worldly desires. It is the narrative of charity, of good works (*śīla*), of heaven, to get out of passions, evil mishaps, and dangers, and for the purification (*vyavadāna*) of defilements. The lord preached the *bodhipakṣya dharmas* to nun Prakṛti. (By this pious narration nun Prakṛti attained realization, was elated and delighted)."

Chapter Five examines the reliefs on the outfacing walls of the cella and vestibule and attempts to correlate the figures they contain with the deities that preside over the squares of the *vāstu-maṇḍala*. The chapter includes a discussion of a newly proposed identification[10] for Mendut's eight-armed goddess as Mahāpratisarā, who plays a defense role in the Pañcarakṣā text. It is from the root *prati-sṛ* 'to attach, assail'. *Pratisarāḥ* (plural) are magical vows or formulas to protect from demons, in the Śatapatha-brāhmaṇa, *pratisara* (masculine) also means 'a watch, a guard'.

Chapter Six, which focuses on the interior reliefs of the portal, provides re-interpretations for many of the divinities portrayed within, including the portal's principal male figure, previously identified as either Kubera, Pañcika or Āṭavaka. In my *Dictionary of Buddhist Iconography* I accepted his identification as Āṭavaka, but the *yakṣa* on the southwest wall of the temple's antechamber is not him. Āṭavaka is not associated with Hārītī either in the Pali texts or in Sanskrit sūtras. His name occurs in the Mahāvyutpatti 3377, Mahāmāyūrī 237.1, Suvarṇa-bhāsottama 161.13, and Samādhirāja 43.19. In all the four texts he is listed among yakṣas with no other details except that the yakṣas are protectors.

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[10]Mevissen 1999:99-129.

The male figure is Vaiśravaṇa the lord of riches represented by three treasure pots under his seat. His right foot rests on two of them. Vaiśravaṇa is the King of the Yakṣas. The Āṭānāṭiya-sutta was recited by Vaiśravaṇa for the protection of the Buddha and his followers. It is called *rakkhā* ('protective rune').

It concludes: "this rune, brethren, pertains to your good and by it brethren and sisters of the order, laymen and laywomen may dwell at ease, guarded, protected and unscathed."[11] For Vaiśravaṇa, who watches over armies for protecting the Dharma (*Taishō Tripiṭaka* 1248), Amoghavajra provides a dhāraṇī entitled 'Dhāraṇī of the Devarāja of the North'. Vaiśravaṇa-kalpa by Amoghavajra (T1247) was used in AD 742 to ward off the attack of five kingdoms against China during the reign of Emperor Hsüan-tsung.

The author's proposal that the *aṣṭanidhi* is depicted on the two sides of the walkway within the vestibule is fascinating. It fits in with the general approach of the Śailendra kings and their perception of the convergence of affluence and valorization as the prime components of the State: *nidhi* and Dharma in the grand and solid vision of the *caṇḍi*. The guhyakas are demigods who guard the treasures of Kubera. They may originate from *guhā* ('cave'), as treasures were hidden in mountain caverns. As demigods they have been represented as flying.

I am also glad to see Mark Long offer support for the identification of the enthroned royal couple in the vestibule as the founding king and queen of the Śailendra dynasty, based on a hypothesis originally proposed by J. L. Moens. The inscriptions from Nagarjunikonda of the reign of the Ikṣvākus mention the capital as Vijayapurī, and the site is referred to as Śrīparvata. The Śailendras seem to hail from Śrīśailam in Andhra Pradesh and hence their dominions are Śrīvijaya of Vijayapurī. The Nagarjunikonda monuments and inscriptions need to be studied to see if they shed any light on the Mendut.

In ***Chapter Seven***, the author presents a concise English summary of the theories of the Dutch savant J. L. Moens concerning the Mendut pantheon and its possible parallels with Śaiva Siddhānta. In my opinion, however, the Mendut is a Buddhist monument and has no pretensions of being correlated to Śaiva Siddhānta. As Indic traditions were linked at the basic level with certain perceptions like Śaktis and Devīs, parallels were natural. The androgynic principle is inherent in nature and is reflected in the whole of Indic thought, which is grounded in natural entities conditioning transcendent perceptions.

Chapter Eight once again takes up the theme of the astronomical and astrological underpinnings of the temple and attempts to place what we have learned so far within a much wider context. The author's suggestion about the relationship between some of the figures on Mendut's basement and those that appear on examples of the Javanese zodiac cup is brilliant. In Bali, they represent the months and constellations with figures in their astrological charts. Mark Long also gives the celestial symbolism of the two *makara* heads at the bottom of the staircase and the two *rākṣasas* supporting

[11]Rhys Davids 1966: 3.197.

them. The astronomy of Caṇḍi Mendut is really provocative and invites re-consideration of all the caṇḍis of Java. I feel that the author has arrived at a reasonable assessment of the monument and its relationships to the cosmos as the *macrotheos*.

Chapter Nine is indeed well done. The temple is the *puruṣa-maṇḍala* and the author has demonstrated it well from the Balinese *Asta Kosala* (= *hasta-kauśalya* 'handicraft').

The book concludes with ***Chapter Ten***, which provides some interesting ideas for further research. I admire the author's ingenious insight into the meditational, philosophical and astronomical calculations that were the infrastructure of the ancient architects of the sacred structures. I also love ideas that roam in the alleys and side-lanes of probabilities and possibilities and this book provides plenty of avenues for further exploration. Truth itself is ever evolving: otherwise how can it be eternal?

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18. INDO-EUROPEAN: A CONSTRUCT OF IMPERIALISM

The great mind who saw the basic affinity of Classical and contemporary European languages with Sanskrit was William Jones (1746-1793). He was a judge of the Calcutta High Court, an eminent scholar of the Classics, a master of Sanskrit, and above all he conveyed to Europe the beauty of Sanskrit literature in its poetic and dramatic genres. The British administrators were young intellectuals who had a firm grounding in Classical education, as many cultural, political and social institutions had their birth in Classical times. The roots of European civilization lay in Greece and Rome. An understanding of their origins was a valuable preparation for the appreciation of modern problems and they provided clarity for their solution. Besides their socio-political significance, the precision of Greek and Latin, the logic of Latin and the beauty of Greek were unsurpassed in imparting clear thought and expression. Etymology, phonetics, classification of parts of speech, and the precise meaning of words formed a staple element of Greek education since the early 6th century BC. The renaissance from the 14th century onwards aimed at using Classical antiquity to serve modern man. Before the fall of Constantinople to the Turks in 1453, Greek literature was saved from the advance of the Turks. The scientific treatises in Greek gave rise to the natural sciences when learning shifted from the theology of God to the homocentric natural sciences. The largest number of successful candidates in the Classical honors examination at Oxford and the Classical tripos at Cambridge came to the administrative branch of the civil service. Business firms gave preference to trainees with a good grounding in the Classics. Emerging nation states in Europe and expanding Western empires across the globe were inspired by vast conquests of Greece and Rome covering two thousand years from 1500 BC to 500 AD. William Jones was a product of this Classical linguistic culture, political thought of imperialism and European superiority. William Jones gained "great fluency" in Sanskrit and with his deep knowledge of Greek and Latin, he realized the genetic relationship of Sanskrit and European languages in less than four months after he started learning Sanskrit. On 2 February 1786 he said

> "The Sanskrit language, whatever may be its antiquity, is of wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either; yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could have been produced by accident; so strong that the philologer could examine all the three without believing them to have sprung from some common source, which, perhaps, no longer exists. There is a similar reason, though not quite so forcible, for supposing that both the Gothic and Celtic, though blended with a different idiom, had the same origin with the Sanskrit, and the old Persian might be added to the same family". (*Asiatic Researches* 1.422-3)

It became the starting point of comparative linguistics. At once he conceived of "some common source" so that IE languages were not derived from Sanskrit but from some original extinct language. He also spoke of the "first progenitors of that [Hindu] race before their dispersion" (*Asiatic Researches* 2.289). Thus he laid down certain basic concepts of (i) an extinct original language, (ii) dispersion of the race leading to migration and Aryan invasion theory, and (iii) Sanskrit as a daughter language like the others. The idea of a lost common ancestor was to relegate Sanskrit to a lesser position. How could an impoverished and repressed, decadent and dark India be the roots of European languages? The Greek historian Herodotus (484-425 BC) speaks of the clash of the Greeks with the barbarians i.e. the Persians even when the Persians won in the battle of Thermopylae. Stunned by the victory of the barbarian armies of Xerxes, he investigated the origins and causes of wars and what had led to the victory of the barbarians. He found relief in the fact that Pakthas or Pathans who formed the vanguard were not Persians. To William Jones too Europeans were superior to the Indians and other Asians by reason of their minds, and he cited Aristotle, the sage preceptor, in the *Asiatic Researches* in 1801: "Though we cannot agree with the sage preceptor of that ambitious Prince (Alexander) that the Asiaticks are born to be slaves, yet the Athenian poet seems perfectly in the right when he represents Europe as a sovereign princess and Asia as her handmaid".

To exclude Sanskrit as the origin inspite of its "wonderful structure", "more perfect" grammar and "more copious" vocabulary a hypothetical language was concocted. It had to be spoken by "a" people and they had to have "a" home: both in the singular. An imaginary IE people were envisaged and in the context of the Biblical myth of Japhet's descendants in Iranian lands they were placed in this region in the earlier stages of linguistic studies. To explain the presence of IE languages in far-fetched lands, the theory of "invasions" seemed to be a logical proposition. All these surmises had Biblical undertones of "one" or unicentrism: one language, one people, one homeland, and a uniform pattern of aggression. Unicentrism is a direct offshoot of monotheism with its concomitants of The Absolute, fundamentalism, and finality of a dogma as an unquestionable fact. When Jones wrote his famous letter on the genealogical connection of languages, he must have wondered whether Sanskrit was the foundation of IE languages, with its rich declension of nouns and conjugation of verbs whose fragments alone could be seen in Greek and Latin. The prefix, root, and suffix was clear and alive in Sanskrit, while it was mostly a petrified element in these two languages. The living creativity of Sanskrit was in stark contrast to the fossilization of generative grammar in Greek and Latin. With due deference to his Biblical faith and appropriate imperialistic concerns, Jones wrote in diplomatic politeness that they "had the same origin with the Sanskrit". Jones was fully aware of the highly complex and cultivated civilization of Sanskrit and he stated in his English translation of *Sacontala or the fatal ring, an Indian drama, by Calidas* (published from Calcutta in 1789): "Whatever the age when drama was first introduced in India, it was carried to great perfection in its kind, when Vicramaditya, who reigned in the first century before Christ gave encouragement to poets, philosophers, and mathematicians, at a time when Britons were as unlettered and unpolished as the army of Hanumat". Please mark the end.

Jones was definitive in his faith in Christianity but wanted to avoid controversies ("the vain warfare of controversial divinity").

In this article 'On the philosophy of the Asiaticks' in the *Asiatic Researches* 4.174 he wrote: "Our divine religion, the truth of which (if any history is true) is abundantly proved by historical evidence". The Biblical notion was that all nations of Asia and Europe, besides the Semitic and Hamitic, were descended from Japhet one of the sons of Noah. After Jones, Japhetic was the only term for IE nations and languages. Jones followed the Biblical trail to the Ark whence the sons of Noah the progenitors of the three branches of the human family "proceeded from Iran where they migrated at first in great colonies." It was natural for him to look for the homeland of IE forebears in Iran or Central Asia. This track continued to be relevant even after the scientific study of linguistic interrelations and systematic correspondences had replaced the Japhetic theory. Every IE word needed a counterpart in Avesta which was the language of Iran in the Japhetic migration. An analogous case of the Uralic past of the Finns may be cited: "In the 17th century scientific authorities in the country [i.e. Finland] named Noah as our forefather. When the Finnish national epic the Kalevala appeared in 1835, the Finns delved into its heroic world to find their roots. Today, we are closer to the truth. ..Millennia ago our forefathers wandered from the Volga region to the Gulf of Finland, took a liking to the place and settled down... We hang on to our Uralic language" (Pirkko Puoskari, *The Finnish paradox: eastern tongue, western features*, p. 43). The Urgrund of Biblical Truth (with a capital T for theocratic propriety) has to be replaced by scientific *facts* which are complex because of the several socio-political and ethnical interactions over many millennia. Biblical shimmerings and Eurocentric concepts still condition a correct understanding of the tangle of the evolution of IE languages.

The mono-nationalism of Europe found expression in the very first words of William Jones and it was confirmed by the first IE linguist Franz Bopp that European languages cannot be considered to be derived from Sanskrit. A hypothetical simplification was sought in the reconstruction of an IE language, an imaginary people who spoke it, a fancied homeland where they lived, and their dispersion to account for the immense geographic distribution. IE invasion of India was a cautious proposition when mooted, but assumed factual certainty as time passed by and most Western linguists have supported it with vehement thoroughness, particularly in Germany.

The 19th century was one of the understandable and visible superiority of Europe in science and law, in experiment and analysis, in constant improvement, and as perpetually open in all fields of life. Europe had succeeded in conquering vast parts of Asia and Africa in their *Drang nach Osten* "Push to the East". This Zeitgeist has lasted till our times. Prof. Manfred Korfmann from Tübingen carried out excavations in the city of Troy described by Homer. He said in November 1989: "It was politically essential that the Trojan War can be interpreted as a struggle of the West against the East, Europe against Asia". The formulations of Jones, innocuous in their wording, had implicit undercurrents of "victor's justice" of the 18th century, that continues to haunt even Indian academic perceptions, carefully defended by protectionist bounties to scholars.

'We above all' (*über alles*) mindset of European scholarship has escalated into a protectionist syndrome whereby even if the IE theory has untenable problems it has to be sustained as the Truth. The IE theory is a product of imperialism, evangelism and protectionism. In the new era of globalization, when civilization shines on all countries and on all peoples equally, we need a correct theorization of the multi-level relations of Sanskrit and other languages. It has to be a "dogma-free concept" which honors the complexity of interconnections of these languages as well as avoids anachronism. How can we equate Sanskrit, Greek, Latin, Germanic, Slavic and other groups which are millennia apart in time. It is a unity in the vast diversity of time and space, which needs new formulation. The romanticized Western notion of the Aryan invasion was the academic counterpart of imperialistic colonization so that India could accept and own an honorable ignominy. The IE theory in Japanese is *gyokusai* 'jewel smashing' which means to smash the jewel of one's own precious life. The IE people, their original home, and their invasions have remained the "Absolute Defense Zone" with obsessive persistence, and none dare question it.

We can introduce the new term SE (=Sanskrit-European) to denote a family of several distinctive languages (not an original language or Ursprache), with a strong base of Sanskrit-derived basic vocabulary and inflexion. It is to avoid confusion with the various perceptions of the imperialist Eurocentric and fundamentalist Judeocentric concept of a single proto-language of Indo-European, a single hypothetical IE people who spoke it, and their Urheimat. Two hundred years of toil and genius have gone into this wild goose chase to keep Sanskrit out. Mallory 1989:94 points out: "That Italy was Indo-Europeanised from some time after 3000 BC and prior to 800 BC there is little doubt," indicates that Indo-Europeanisation was a linguistic acculturation of non-IE peoples.

Controversial historical phenomena have to be studied in the context of a new world order where imperialism, eurocentrism, theocratism are being replaced by realities. We have to comprehend our past in its totality of international exchanges in prehistoric times as they contributed to far-reaching social and economic changes. Intertribal tiers from the fifth millennium BC onwards have been crucial to the linguistic evolution of common elements in SE (Sanskrit-European) languages. They are reflected in the multi-level vocabulary of the different groups of European languages. The 18th and 19th century tradition is replete with "trimming" history to conform to contemporary political contexts. It has to be replaced by new blueprints of objective analyses. Some linguists have speculated about words that do not exist. The SE languages do not have a common word for "tiger", then where did the hypothetical *Urvolk* live. Can the absence of a common SE word for 'milk' force us to conclude that the babies of the Urvolk did not feed on milk? It questions the very existence of the hypothetical *Urvolk*, and raises the probability of ethno-diversity as reflected in linguistic dissimilarities. When Hutton's *Theory of the Earth* challenged the Biblical account of creation, "custodians of the Pentateuch were alarmed by the prospect that Sanskrit would bring down the Tower of Babel. To anticipate the danger, they pilloried Sanskrit as a priestly fraud, a kind of pidgin-classic concocted by Brahmins from Greek and Latin elements" (Frederick Bodmer,

The Loom of Language, London, 1945:181). In the terminology of the "custodians of the Pentateuch" IE is a 'concoction' where Latin holds primacy, for example in IE **ekwos* for Skt. *aśva, k* of IE reflects *q* of Latin *equus*. In Latin *equus* has no root and is a frozen word, while in Sanskrit *aśva* is from the root *aś* 'to be master of': The horse gave mastery over lands, it was the fastest conveyance and hence of strategic importance.

While the monogenetic IE language, a people who spoke it, and their diffusion through migration or invasion was taken for granted, their original home posed insurmountable problems. The imperialistic mind-set of the 19th century gave rise to three implicit or subconscious hypotheses of (i) albinism or a superior white race, (ii) Biblical creationism, and (iii) Eurocentrism. All of them conditioned the location of the homeland of the Indo-Europeans. Mallory (1989:267) represents the (i) first hypothesis in the following words: "Naturally, if these early Aryans were the ancestors of the Europeans, then they too must have been part of the superior white race." He repeats it on the next page 268: "the common opinion of most scholars prior to the later 19th century was that the Aryan homeland must lie in Asia. While no one doubted that the Aryans belonged to the white race, up until the end of the 1860s most believed that this race originally dwelt somewhere in the vicinity of the Hindu Kush or Himalayas."

(ii) The Biblical theory is that humanity is the descendant of the sons of Noah, and the non-Semitic and non-Hamitic peoples have descended from his third son Japheth. They lived somewhere in the Mesopotamian region. This has unconsciously led linguists to trace the original homeland in Asia Minor or Central Asia.

(iii) The anti-Romantic attitude of Hegel is inseparable from his criticism of the Romantic glorification of India. "Hegel never loses his Occidental and anthropocentric self-confidence. Such self-confidence reflects Europe's historical position at the beginning of the 19th century" (Halbfass 1988:95). Halbfass (p.96) echoes the feelings of Hegel: "European thought has to provide the context and categories for the exploration of all traditions of thought." Hegel found "infinite absolute negativity in the thought of F. Schlegel and sharply criticized his Romantic fascination with ancient India."

In 1805 Frederick von Schlegel (1772-1829) derived all languages from Sanskrit (Ma. 26). Only three years later, under Hegelian compulsions, in 1808 he gave up the study of Sanskrit, his enthusiasm for India came to an end, he converted to diehard Catholicism, and re-located the "cradle of mankind" in Biblical Mesopotamia (Halbfass p.75). In 1816 Franz Bopp wrote: "I do not believe that Greek, Latin and other European languages are to be considered as derived from Sanskrit. I feel rather inclined to consider them altogether as subsequent variations of one original tongue" (Ma. 27). Sanskrit was part of Western historical self-exploration, and it was not a study *sui generis*.

Hegel was an advocate of the superiority of Europe over the rest of the world and he justified the historical necessity of Europe's colonial expansion in his *Phänomenologie des Geistes* (6th edition p.19). In 1870 Lazarus Geiger supported a homeland of Germany. Eight years later, in 1878 Theodor Poesche placed the IE in the Pripet marches of Eastern Europe. The IE were fair and the highest

incidence of albinism is in Europe. Hegel held the view that history had decided in favour of Europe, and his European horizon transcended all others. Hegelian thought has conditioned most of the future locations of the original homeland.

J. Schmidt believed that the IE homeland was adjacent to the Babylonian empire (Ma.37). Tamaz Gamkrelidze and Vyacheslav Ivanov have published a thematical glossary of IE in two volumes. On the basis of this glossary, material culture (animals, food products, plants), spiritual culture and social structure they conclude that Asia Minor and Northern Mesopotamia *could have been* the original homeland.

According to Renan, the Bible suggests that *Central Asia* was the home of mankind. In 1859 he placed the IE homeland in the Pamir plateau in Central Asia. In 1873, Albert Pike suggested Sogdiana, in 1888 Max Müller located it "somewhere in Asia", in 1907 Joseph Widney derived the IEs from the steppes of Central Asia, and in 1921 C. F. Keary set it between the Jaxartes and the Oxus (*JIES*.1.28, 30, 33, 41, 42).

Megasthenes "transferred his observations into his own Greek framework of understanding; only Greek names and concepts are used to describe and interpret Indian cultural and religious phenomena" (Halbfass 1988:14). The same mind can be observed in the frantic efforts to find a European home of the IE people. Actual data is conflicting and leads to several possibilities. The evidence has been over-interpreted, without consideration of the canons of logic. It is a one-sided subjectivity based on the peak of Europe's intellectual progress. James Mallory has given a short history of the theories regarding the homeland of the IE peoples, in the *Journal of Indo-European Studies* (1973:1.21-65). We cite here the views of scholars about it during the last 150 years:

1851 R.G. Latham: Lithuania (p.28)
1852 A. Schleicher: Caspian Sea (p. 28)
1878 Theodor Poesche: Baltic region based on physical anthropology (p. 31)
1880 A.H. Sayce: "This Aryan family of speech was of Asiatic origin."
1890 A.H. Sayce: "This Aryan family of speech was of European origin."
1927 A.H. Sayce: "it was in Asia Minor that the IE languages developed" (p.143)
1886 Karl Penka: Scandinavia based on linguistic paleontology (p.31-32)
1890 Daniel Brinton: Western Europe (p.35)
1890 Otto Schrader: South Russia (p. 36-37)
1892 Herman Hirt: Baltic region (p.37)
1902 M. Much: NW Europe (p.38)
1906 Paape: North Europe (p.40)
1912 F. Knauer: Volga (p.41)
1913 Sigmund Feist: South Russia (p.41)
1922 Harold Bender: Lithuania (p. 43)
1922 P. Giles: Pannonian plain of Hungary (p. 43)
1926 V. Gordon Childe: SW Russia (p.44)

1934 T. Sulimirski: South Russia (p.47)
1935 Walter Schulz: North or Central Europe (p. 47)
1935 Gustav Neckel: North or Central Europe (p. 48)
1936 Hans Seger: Europe (p.48)
1936 Julius Pokorny: Central Europe (p. 49)
1937 C. Uhlenbeck: from the Aral-Caspian steppes by way of South Russia (p. 50)
1939 N.S. Trubetzkoy: between the Finno-Ugric and Caucasian people (p. 50)
1943 Stuart Mann: North or NE Europe (p.50)
1948 Ernst Meyer: North or Central Europe (p.51)
1953 Paul Thieme: North German – Baltic region (p.54)
1955 Hugh Hencken: SE Europe and SW Russian steppe (p. 55)
1957 Hans Krahe: Old European (p.56)
1958 Gustav Schwantes: Northern Europe (p.57)

The racial theories of a Nordic race; and the characterisation of "Old European" by Hans Krahe by the flora and fauna of Europe resulted in a distinctly European home. Indo-Iranian was dismissed as a "major problem" (Mallory 1989:54). Opinions have varied from one extreme to other: from 'a common genetic origin' (a common language, p.53) to the contrary position that 'a single Ursprache' was not necessary for explaining the IE language family (Mallory 1989: 50). A vague idea of "an indigenous non-IE speaking substratum or an imported IE language" comes up occasionally (Mallory 1989: 48).

The criteria for the authentic reconstruction of Proto-IndoEuropean (PIE) or Indo-European (IE) were based on (i) common inflection: the declension of nouns and the conjugation of verbs, (ii) words of common origin preserved in languages situated as far as possible (e.g. Skt. PIE *medha*, Celtic *midvo*), (iii) words which existed in the most ancient languages (Skt. *yuga*, PIE *yuga*, Hittite *yuga*: all meaning yoke). The criteria of space and time lent authenticity to the reconstruct.

The foregoing monogenetic theory of all IE languages going back to a single hypothetical language faces serious problems:

(i) A common word in two or three European languages which has no cognate in other IE languages esp. Indo-Iranian, cannot be IE.

(ii) The distinctive flora and fauna of lands is not and cannot be common to all IE languages. The names of trees reconstructed for the PIE landscape "have no Asian cognates while there is abundant correspondence in European languages. The basic rule is that there must be at least one cognate in Europe and one in Asia" (Mallory 1989:115).

(iii) Even basic words like 'milk' and 'hand' cannot be reconstructed in IE.

(iv) While in most European languages the words for brother and sister are cognates of Skt. *bhrātar* and *svasar*, in Greek they are *adelphos* 'brother' and *adelphē* 'sister', and they are again different in Homer *kasignetos* 'brother' and *kasignētē* 'sister'. When there are different words for such basic relationships, how can we speak of a monogenetic base of all the SE languages.

(v) IE is such an artificial construct of linguists that it cannot be pronounced. A language has to be and is spoken. When it cannot be uttered, how could it have been a living system of communication or a real language. The word for dog is **pk'uon* (Ma. 275 n. 23) and **smH* 'pair' (JIES.1.111): can they be pronounced. An American professor came to Delhi to speak on IE culture. I asked him: how do you pronounce IE words. His reply was: they are not meant to be pronounced.

(vi) Anna Morpurgo Davies (The linguistic evidence, in G. Cadogan ed. *The End of the Early Bronze Age in the Aegean*, Leiden, 1986:93-123) examined and found that Greek vocabulary is 40% of transparent IE etymology, 8% of non-Greek origin, and 52% with no clear etymology. The most ancient European language is thus 60% non-IndoEuropean. IE is an overlay over earlier languages whose non IE vocabulary survives but whose inflexion has been IndoEuropeanised.

For example, king in Greek is *basileus* which is not attested by any other IE language (Buck 1949:1321). Similarly, Gk *adelphos* 'brother' and *adelphē* 'sister' are non-IE words (ib. 107). They represent the non-IE substratum language.

(vii) Julius Pokorny (1936) showed that Spain, Italy and Greece had a non-IE substratum (JIES. 1.49). Marija Gimbutas (1963, 1970) points out that the Old European Civilization was clearly non-IE (ib.58). Mallory says (1989:258): "we tend to shy away from making the IEs anything but a numerical minority in their relations with the substrates which they eventually assimilated on a broad scale this is probably correct, yet we have no reason to exclude the development of IE majorities in many local situations that brought about the progressive assimilation of non-IE-speaking neighbours. Further on, Mallory 1987:258-9 elaborates: "When two languages come into contact, people speaking one of them do not immediately abandon their own and adopt the language of the other. A prerequisite to language shift is societal bilingualism. This may remain quite stable over a long period but in the case of Indo-European expansions it was obviously a prelude to the adoption of Indo-European. We assume for the expansion of the Indo-European languages that native populations became bilingual for a time, speaking both their own language and adopting that of the intruder. Normally social context determines which language is spoken. For example, natives might have spoken their own language at home but IE in the market place or at ceremonial activities. If the intrusive language is employed in more and more different contexts, it will eventually lead to the total replacement, or language death as it is sometimes called, of the native language".

(viii) "That Italy was Indo-Europeanised from sometime after 3000 BC and prior to 800 BC there is little doubt" (Mallory 1989.94). This statement implies that (i) there were already a people who naturally had their language, (ii) their language was IEised by new-comers, (iii) this took place after 3000 BC, (iv) and they were not descendants of a single hypothetical IE language speakers but became members of a new linguistic family as they shared the majority of its vocabulary and inflexion.

(ix) Harald Haarmann (1995) deals with "the continuous process of transformation in which non-IE patterns were gradually superceded by IE ones".

Several strata are embedded in the SE languages, and all have left their traces in the vocabulary. While transformation was going on for millennia in grammar and lexicography, nature specific to the area (like flora and fauna), and social categories that resisted change have retained specific words in different language groups of SE. We can speak of four major strata:

(i) The non-SE substratum language
(ii) Pan-European vocabulary, as in flora and fauna
(iii) Superstratum of Sanskritisation in grammar and basic vocabulary
(iv) Latinisation of European languages in early and later Christian centuries.

We have to distinguish between the two layers of IE: (i) Pan-European vocabulary which has nothing to do with Sanskrit and should not be considered IE/PIE. It obviates the problem of the Urheimat, which was never a contiguous geographic area, but several zones inhabited by the pre-IE Celtic, Germanic, Romance, Slavic, Baltic and other peoples. (ii) The second layer of IE words is the superstratum of Sanskrit words and inflexions borrowed by the groups that led to an overarching unity of IE languages.

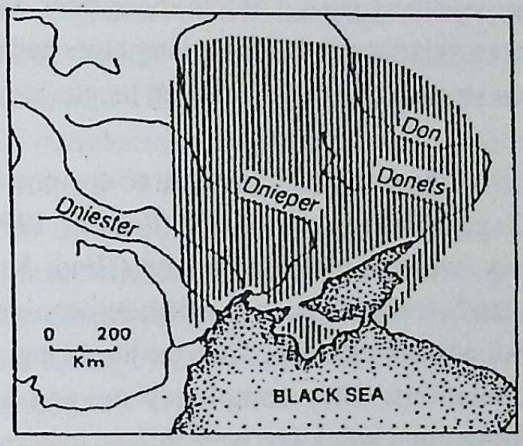
The Sanskritisation of SE languages began around the fifth millennium BC. The time depth for phonetic changes has been estimated by Mallory p.145 "broadly within the period 4500-2000 BC." This intuitive sense of reckoning also implies a stratigraphy of IE wherein widely separated linguistic groups must have been Sanskritised at different epochs. The word for God in four language groups is:

Greek	*theos*
Germanic	*god*
Romance, Baltic	*deus*
Slavic	*bog*

Greek *theos* is not found in any other IE language. It is cognate to Skt. *dhiṣṇyaḥ* 'devout, pious' of the Ṛgveda. It is the earliest word for 'god' and represents the first period of Sanskritisation. The second period is represented by the ritualistic term *god*, from the Skt. root *hū* 'make an offering'. It is to invoke a deity, as in *Indrahū, devahū, pitṛhū* in the Ṛgveda. The third period is the Romance/ Baltic *deus* from *deva* 'deity, god' in the Ṛgveda. The fourth and last period of Sanskritisation is represented by the Slavic *bog* from *bhaga* 'gracious lord' (applied to gods, esp Savitṛ).

For the 'day' there are three main words (i) Gk. *emera* (no etymology), (ii) Engl. *day*, German *Tag* from Skt. *dāgha* 'heat', *nidāgha* 'summer', (iii) Slavic/Baltic *den', diena* from Skt. *dina*, the common word in use till today. The Gk *emera* represents the non-IE substratum.

The hydronymy of Eastern Europe includes some major rivers whose names are from *dānu* 'river' in the Ṛgveda: the Don, Dnieper (from *dānu aparā* 'river to the rear'), Dniester, Danube Celtic Danuvius (Mallory 1989:78 fig. 48). Skomal and Polome explain the Baltic river names Indus, Indura, Indra as related to Skt. *indu* 'drop' (ibid. 276).



The Sanskrit speakers must have travelled along rivers in the early millennia (5000-2000 BC), as the populations lived on them. Even in 2000 BC Europe was a dark forest. As they faced opposition from the residents on the rivers (*dānu),* they became *dānava* who are implaccable enemies of the devas in the Ṛgveda. The word *dānu* in ṚV 1.54.7 means a class of demons.

Indian merchants must have gone to these distant and dangerous lands of Europe for trading purposes. India had a strong agricultural economy with oil from sesame and other seeds, as distinct from lard used for cooking in Europe to this day. Pliny has said that clothes grow on plants in India, referring to cotton which provided the most comfortable and aesthetic dressing material, again in contrast to the use of animal skins for garments in Europe, so much so that it survives in 'cotton *wool*'? India had discovered the sugar-cane for manufacturing sugar, while the rare honey was the only sweetening agent elsewhere in the early millennia. How early are such discoveries and what is their role in Indian trade with the West?

Mallory 1989:145 says: "the evidence of IE vocablulary indicates that the PIEs should have existed broadly within the period 4500-2500 BC." This time-depth of 2000 years for the development of phonetic changes is realistic. The Sanskritisation of the language groups happened in waves of migrations at different times and hence the differences in vocabulary are marked. The horse was introduced to the West in the second millennium BC. The word *aśva* shows three streams of correspondences.

(i) Skt. *aśva*, Hieroglyphic Luwian *asuwa*, Mitanni *asus-sanni* 'horse-trainer' (Sanskrit *aśva-sani*).

(ii) Avesta *aspa*, *Gk hippos*, Gaulish *epo-*. The *p* is from Avesta, where Skt. *va* becomes *pa.*

(iii) Lat. *equ-us*, Toch.A *yuk*, Toch. B *yakwe*, Mycenean *i-qo*, Venetic *eku-*, Old Irish *ech*, where Skt. *ś* is *q*, *k*, or *kh.*

Mallory 1989:115 notes: "A survey of the standard IE handbooks reveals that anywhere from three to eighteen trees have been reconstructed for the PIE landscape. The main problem here lies in the paucity of cognate names in any of the Asiatic languages and the abundance of correspondence

that can be found in the European languages." When these trees did not exist in the area where Sanskrit and Avesta were spoken, it is natural that these languages had no names for them. The words for trees are the Pan-European stratum of every European language group and to put them into the PIE is to force the argument.

The discovery of Mehrgarh of the seventh millennium BC documents sedentism, the beginning of food production and the village farming way of life (Possehl 1990:261). The earliest stratum evidences domesticated barley, wheat and Indian jujube (Hindi *ber*). These Indians must have travelled across the wooded lands for trade from the fifth millennium BC onwards. In the process Sanskrit vocabulary and inflexions were introduced into the local languages as the Indians were more advanced than the local populations. They completely merged with them and the linguistic innovation of a Sanskrit vocabulary and inflexions were thus an integral part of the languages spoken by persons of differing ethnic identity. In the 14-15th centuries BC the Mitanni were Indians who ruled over a Hurrian population. A Mitanni King Matiwāza concludes a treaty with the Hittite king Suppiluliumas in ca 1380 BC where he swears by Hurrian gods followed by Vedic gods Mitra, Varuṇa, Indra and Nāsatya. A treatise on horse-training and chariotry by Kikkuli the horse trainer (*assussani=Skt. aśvasani*) from the land of Mitanni has Sanskrit numerals for the courses that a chariot makes about a track: *aika* (eka), *tera* (tri), *panza* (pañca), *satta* (sapta), and *na* (nava). This text was discovered from the Hittite capital. The Mitannis introduced horse-drawn war chariots and replaced the ass in West Asia. This "militarisation" became a potent force in the rise of Mesopotamian cities and civilization. The horse had a military function and a sovereign function by enhancing the speed of expansion. The Sanskrit word *aśva* is from the root *aś* 'to become master of' in the Ṛgveda, 'to pervade, penetrate, fill' in Yāska. Indians enshrined the sovereign function of the horse into the word *aśva* itself. The mobility of the Indians was enhanced by the horse, and gave them an opportunity to dominate large political territories: that is how the Indian Mitannis (Skt. Maitrāyaṇī) could govern the Hurrians, though ultimately they merged into them. The Mitanni empire lay in Northern Syria but they expanded from the shores of the Mediterranean to the Zagros mountains. They came into conflict with the Egyptians. They exported horse-drawn war chariots to Egypt. The Egyptian king married the daughter of the Mitanni King Sutarna. In 1410 King Tviṣratha of the Mitanni wrote a letter to the King of Egypt. Tviṣratha means having a 'chariot of terror'. The names of some other kings of the Mitanni are: Artasumara (Skt. Ṛtasmara), Artadāma (Ṛtadhāmā), Matiwāza (Mativāja), Paršasatar (Para-śāstar), Saušsatar (Saukṣatra), Sudarna or Sutarna (Sudharaṇa). The *maryannu* or military nobles in the Mitanni state were men of rank who could support a chariot or two horses and who could be summoned for service to the king in any emergency. In the Ṛgveda the *marya* are retainers of Indra, always in chariots with the war-god. The science of warfare of the Indians had a striking power that was bound to have linguistic repercussions.

In the 16th century BC Indian deities *Suriaš* (Sūrya) and *Marutaš* 'Wind God' are invoked by the Kassites.

The terms of chariotry have cognates in the IE languages. The word *ratha* is attested in Iranian, Italic, Celtic, Baltic and Germanic. Words for wheel/wagon, shaft of a wagon, harness, axle, navel, yoke have correspondences to Sanskrit. Hanns A. Potratz (*Das Pferd in der Fruhzeit*, 1939) says that horse-training must have been introduced in the 18th century BC to West Asia. The kingdoms of Hittite, Kassite and Mitanni kings in West Asia and their military superiority had far-reaching consequences. Young Achaean or Greek princes were sent to the Hittite capital for training in chariotry. The new military strategy enabled the Achaeans to destroy the Cretan capital Knossos in the 15th century. In 1180 BC they destroyed Troy. Kings of Greece in the second millennium BC were the sons of Zeus or Dyauṣ. According to the Homeric epics, Zeus was armed with lightning with which he exterminated his enemies.

The might of the Indian horse and chariot, the superior technologies of India arisen out of agricultural development, the sophistication of language that promoted both poetic elegance and technical precision, made Sanskrit a universal language from the fifth millennium onwards. Crucial words of SE languages were derived from Sanskrit and their inflexion was substituted by that of Sanskrit. The time depth, pronunciation habits (*s* became *kh* or *c*/k of *centum*) and other factors led to phonetic changes. In the long historic processes of evolution, words of the earlier substratum, Pan-European words, SE words, and the enrichment of European languages by Latin in the early centuries of the Christian era are the clearly definable multi-stratum of SE languages. A hypothetical IE language never existed, there could be no speakers and no home (Urheimat). The only constraint has been: how could European scholars say that Sanskrit the language of subject Indians (in 19th century) gave rise to the languages of Europe over a time-depth of about three millennia (5000-2000 BC).

India needs a new, creative, un-biased vision of her history by scholars whose spirit absorbs her expanse, the strength of her land, her vastness and will (*kṛṇvanto viśvam āryam*). This historic quest has to roam about the visions of the rich past millennia as well as the dreams of the limitless possibilities of the future. To cite the great poet Rabindranath Tagore: "Fortunate countries find the everlasting image of their land in their own history. It is history that serves as the introduction to one's own country during one's childhood itself. In our case it is just the opposite thing that happens: it is the history of our country that has kept our own land obscured to us."

A review of the chronology due to new archaeological discoveries with the knowhow of ultramodern technology, will reveal that our roots, hundreds and thousands of them, have been the *spiritus movens* of the very heart of our land and people for the last ten thousand years. The eerie hush of time invites a new look on both the roots and the top where the head of Bhārata soars into the sky

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19. SCIENTIFIC TERMINOLOGY FOR INDIAN LANGUAGES

My father Prof. RaghuVira (1902-1963) was a pilgrim into the trinity of time, with the times gone as inspiration, times present as dedicated action, and times to come as the resonance of ever-evolving ascension of India's striving. History and politics, language and art, thought and contemplation were the vast waters of his life in which he touched the roots to reinvigorate an India in renaissance, an India in quest of her dialogue with eternity and contemporaneity. India had been a linguistic superpower with its family relationship to European languages and with the mind of Sanskrit conditioning the genesis of the classical cultures of East Asia and SE Asia. With the stunning development of the scientific methodology of observation and experimentation, an entirely new world of pure science and applied technology developed in the West. This renaissance was a rebirth, an assertion of the rights of reason and of the senses, a rediscovery of the classical but pagan past that led to the Revival of Learning.

It wroght a curiosity for nature, and the visionary notions about the world around began to be questioned. Practical experiments to penetrate the working of physical forces and invention of scientific instruments were instituted. The texts of ancient Greek authors supplied hints that led to far-reaching discoveries. Modern science germinated in the idiom of Greek and Latin, and new methods of analysis found expression in the vast creativity of Greek and Latin terminology. India was aloof from these developments and thus Indian languages lacked the terminology for the immense vocabulary of science and technology running into a million technical terms, all defined in precision. These words drifting in the vast waters of the oceans of science were a challenge to my father Prof. RaghuVira. He was aware that their grammatical structure and thought content at the elemental level was cognate to the linguistic morphology of Sanskrit, as both Greek and Latin belonged to the same Indo-European family as Sanskrit. The creation of a new pan-Indian scientific terminology was the prime concern of Prof. RaghuVira.

Prof. RaghuVira was born near the village where the great Sanskrit grammarian Pāṇini had been born in the first millennium BC. The Aṣṭādhyāyī of Pāṇini deals with the formation of Sanskrit words and is a marvel of precise and scientific observations of grammatical phenomena. Pāṇini was the foundation of Prof. RaghuVira's formation of new technical terms. While scientific terminology for Indian languages was a work of secular scholarship, Prof. RaghuVira perceived that language has been worshipped as *Vāc* in the Ṛigveda and the Upaniṣads. He was busy editing a commentary on the Vākyapadīya whose author Bhartṛhari equates language with the Absolute, the *Śabda* with *Brahman*. To Prof. RaghuVira language was a divine spirit embodying itself in phenomena.

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*Foreword to †RaghuVira, *A Comprehensive English-Hindi Dictionary*, supplementary volume, New Delhi, Aditya Prakashan, 2009 (Śatapiṭaka Series vol. 625).

All things had to be reified by being given names. The creation of an Indian scientific terminology was thus to give a shape to Indian expression to develop fresh insights into the deeper processes of science.

In 1928 Prof. RaghuVira left for Europe to study Historical Linguistics at the School of Oriental and African Studies, of the University of London. The immense panorama of the evolution of Indo-European languages was a revelation to him. The Greek word for god is *theos* which stands for **dhes-os* cognate to Vedic *dhiṣṇyaḥ* 'pious, devoted'. In the Germanic languages, the word 'god' is Sanskrit *hūta* from the root *hū* 'to invoke': that is "one who is invoked" referring to the rites of invoking by sacrifice. The Latin *deus* 'god' from Old Latin *deivos* is cognate to Sanskrit *deva*. The Church Slavonic *bogŭ* (Russian *bog*) is Sanskrit *bhaga* 'lord', *bhagavān*, from the root *bhaj* 'to distribute' signifying "The Dispenser, Gracious Lord". To take an ordinary word like day, which is *daeg* in Old English and *Tag* in German, means 'burning heat' or the hot part of twentyfour hours and is related to Sanskrit *ni-dāgha*. Latin *diēs* is cognate to Sanskrit *diva*, *divasa* from the root *div* 'to shine'. Russian *den*' is Sanskrit *dina*. Different Sanskrit words were adapted by the groups of European languages, and they indicate chronological strata of transmission spread over millenia. The prefix, base word, and suffix were inherent in the formation of Latin and Sanskrit words. Thus the creation of a scientific terminology in Indian languages could proceed smoothly in keeping with the parallel grammatical genius of the two traditions. It was also in consonance with the historic process of all Indic literatures being inspired by the Sanskrit tradition in ideas, in their literary expression, and in the use of *tatsama* vocabulary.

Prof. RaghuVira was fascinated by the Vedic names of princes on cuneiform documents in Akkadian from the 16th century BC, the names of Vedic deities in Cassite documents, or Sanskrit technical terms in Kikkuli's treatise on horse training in Hittite. The name Tuišrata 'having the chariot of terror' may indicate the advance of conquering Indians whose light chariots became a strategic advantage. It corresponds to the *tveṣa-ratha* of the Ṛgveda 5.61.13 which means "having rushing (or terrible) chariots". It denotes the final phase of millennia-long processes of Sanskritisation which gave rise to the richness of the Indo-European languages and culminated in the immense vocabulary of modern sciences. Prof. RaghuVira made a systematic study of the evolution of scientific terminology, for instance, the biological nomenclature of Linnaeus, or the new suffix *-ite* in petrology and mineralogy for stones and minerals.

Sanskrit conditioned the evolution of the Chinese language: Indian abstractions were expressed in concrete images: 'perfection' was rendered as *yüan* 'round', 'essence' was interpreted as *yen-mu* 'the eye', 'one's true nature' was *pen-lai mien-mu* 'original face and eyes'. Words of Buddhist origin have always been used by common Chinese people: *po-li* for glass, from Sanskrit *vaiḍūrya*. When Western technology and political ideas reached China in the 19th century, the challenge of foreign terminology was met with the stock of linguistic devices developed for expressing Indian ideas. Sanskrit gave the idea of a syllabic script to Korea and Japan. The Korean poet Ch'oe Haeng-gwi wrote in 967: "the Chinese characters are spread out like the Chinese political network and are

easy to read in Korea, the Korean way of transcription, the *idu*, is joined together like the Sanskrit script and is therefore difficult for the Chinese people to decipher" (JAOS. 1961:414). The Japanese *kana* or syllabary modelled on the Sanskrit alphabet had a deep influence on the evolution of Japanese grammar. The transformation of Old Javanese into a literary language was based on works like the Amaramālā which was rendered into Old Javanese on orders of the Śailendra monarch Jitendra.

The innate structural genius of Sanskrit, as well as the historic experience of its creating several new classical languages out of spoken dialects, gave Prof. RaghuVira a deep insight in its formative powers. He analysed as to how it became effective in systematising Chinese, Tibetan, Javanese, Mongolian and other languages to meet challenges of abstract thought by devising new linguistic devices. The experience of Prof. RaghuVira in reading Buddhist or Śaiva texts in the multiplicity of these languages shed light on the whole range of terminological formation. Prof. RaghuVira evolved a comprehensive system for his herculean program of giving words for new ideas to a newly independent India that had emerged from the serfdom of centuries. He created two hundred thousand words of administration, industry, humanities, social sciences, pure sciences and technology. Unknown to the users are his words for Parliament (संसद्), constitution (संविधान), legislative assembly (विधान-सभा), legislation (विधान), legislator (विधायक) municipality (नगरपालिका). They are integral parts of our languages, and palpable legacies of Prof. RaghuVira to our modern idiom, and are in common use by people who are unconscious of their origin.

Prof. RaghuVira admired the writings of the French indologist Prof. Sylvain Lévi. He went to Paris in 1928 to discuss the pan-Asian aspects of the Buddhist artistic heritage, the philosophical systems of Indian origin and their reworking as Zen, and the literary texts in Tibetan, Chinese and Central Asian languages. Prof. Lévi spoke of *l'Inde civilisatrice*, India as the civilizing culture of Asia, and asked Prof. RaghuVira as to its future. He asked: what is a pencil in Indian languages, or a car, or a radio? Will India be able to come up with a solution in keeping with its rich linguistic legacy or will it resort to transliterative devices of European words. What can Pāṇini or Patañjali offer? Prof. RaghuVira spoke of a complete vision in which the immense modern vocabulary could be expressed in its scholastic vigour in Indian languages. The Sanskrit words would gain a new meaning drawn from modern science. The millenium old heritage of Indian languages will find new life and power from its ancient springs in catering to the new civilizational needs. The new words were thus offerings of incense and flowers to a renascent India.

The terminological work of Prof. RaghuVira done during two decades (1933-1953) appeared under the title of *Comprehensive English-Hindi Dictionary* in 1955. It has been reprinted a number of times over the years. The present volume is a supplement to it. It registers the work of Prof. RaghuVira from 1958 to 1963 when he succumbed to a car crash. This posthumous edition is a filial tribute to my father, so that it becomes the centre point of an awakened linguistic conscience which some day may achieve freedom from the thraldom of a foreign idiom. One's own language is like air and water, integral to life that creates a panorama of modernisation, from civilization to culture, from grand history to the lives of the grassroots.

Prof. RaghuVira gave Indian counterparts of hitherto nameless ideas of modern science, so that the scent of English did not muffle the mind with the weight of its aroma. As India was bringing to life her destiny and dreams he brought the bread of words across the cruel fire of colonial wounds of the English language. Indian words were her pulse and power, her history and destiny, the infinite flow of her life and learning, for it is in our roots that we are one. Prof. RaghuVira was one with his language. From the emphatic blue of time he created the light of the thought that had its own linguistic continent of science and technology.

20. MUSICAL NOTES IN THE CARYĀ-GĪTI-KOŚA[1]

This book by Dr. Nirmala Sharma invokes the confluence of sound as melodies, their iconisation as gods and goddesses, culminating in the contemplation of the Divine. In the simple and limpid flow of her prose she details the visual metaphysics of music enshrined in the evocative morphology of 'images' or *pratimā* which are intrinsic to omniform light scattered on the pages of the universe. It is a pilgrimage from sound to form for the descent of the Divine, wherein music played becomes the aesthesis of contemplation in the expressive presence of the image. The rhythms of resonance become the epiphany of being in the wayfaring of the lines and colors of a painting. Dr. Nirmala Sharma's converse is with the figuration of the Supreme who assumes numerous forms, though He has no form (*na yasyāsti mūrtiḥ*), via the wonders of the brush knitting together glorious bodies in gynocentric diffusion.

The hymns to the gods and goddesses are the rhythm aspect of the plastic form of sculptured images or of the delineation of paintings. Both are *mūrti* or the Manifested form of the Unmanifest vision: (i) in the round as sculptures, or in the two dimensions of a painted scroll or book, and (ii) as the sacred sound pervading the subtle body of inner experience. In course of time, the rāgas (and later on rāgiṇīs) were configured in human form that was a tri-fluence of the physical, the subtle, and the transcendental planes. Compassion and rapture in a shared emotion of conjugal pairs are attractions of the eye and the mind of the devotee, so that contemplating on them he loses all distractions. They are the rhythms and resonance of the līlā of Rādhā and Kṛṣṇa that becomes eye's pilgrimage to the innermost cave of the heart. A living moment molds the eternal image.

The English word *music* is derived from the Greek *mousike* (scil. *techne*) 'musical art', that is any art on which the Muses presided. The Greek word is the feminine of *mousikos* 'pertaining to the Muses'. Thus there is an ancient connection between music and goddesses. Muse is one of the nine goddesses, daughters of Zeus and Mnemosyne, protectors of the arts. The Muses in the poems of Homer and Hesiod were predominantly goddesses of song, who enchanted the divine gathering on their home Mount Olympus. In the *Theogony* of Hesiod, they dance in chorus on delicate feet on the mountain-tops making their way to the radiant abode of Zeus, in the spell of their sweet voices. Mencius observes: "in music of the grandest style there is the same harmony that prevails between heaven and earth". Music and goddesses, heaven and earth have been and are a harmony in the human mind.

In the second century BC, Eudoxus the Greek undertook the first through voyage from Egypt to India, to ship singing girls or 'flute girls' to India, as said by Poseidonius in Strabo 2.99. The Greek term for the flute girls is *mousika paidiskaria* (W.W. Tarn, *The Greeks in Bactria and*

[1]Foreword to Dr. Nirmala Sharma, *Rāgamālā Paintings*, New Delhi, DK Printworld, in press.

India, Cambridge, 1951:374). Here we have the flute and Greek beauties, to give rise later on to the configuration of Gītā.

The Vairocanābhisambodhi-sūtra, dateable to the seventh century has the iconic representation of four musical goddesses: one Vādyā goddess striking cymbals and the other beating a drum, and one Gītā playing the flageolet and the other on the transverse flute. All the four are in the entourage of Vāyu or wind-god in the maṇḍala of Abhisambodhi-Vairocana (Adrian Snodgrass, *The Matrix and Diamond World Maṇḍalas in Shingon Buddhism*, New Delhi, 1988:517). An iconography of music was in the making, and always getting more complex and sophisticated. The use of music and dance in the highly complex maṇḍalas of Tantric Buddhism was a means of re-integration into the cosmic harmony for awakening the heart of enlightenment (*bodhi-citta*).

The Caryāgīti-kośa (CGK) is an anthology of fifty songs of fifteen of the eightyfour siddhas who lived from the eighth to the eleventh century. The Caryāgīti-kośa specifies the rāga in which the song is to be sung. The very first song by Luipa is to be in rāga paṭamañjarī. The name of the rāga is feminine. He received the lineage of yoginī-tantras. Keith Dowman (*Masters of Mahāmudrā, songs and Histories of the 84 Buddhist Siddhas*, New York, 1985:37) dates him to the eighth century. He wrote another (no.29) gīti to be sung again in rāga paṭamañjarī. All the gītis have four stanzas, each followed by a refrain stanza, thus totalling eight verses. The eight are aṣṭapadī in the Gītagovinda and aṣṭachāp in the bhakti texts of the Vallabhācārya school. Paṭamañjarī is a rāgiṇī in the Rāgamālā. Thus, the names of rāgiṇīs and rāgaputras are attested as early as the 8th century.

A song of Virūpa the siddha is preserved in the Caryāgīti-kośa (no.3) to be sung in rāga gavaḍā, who is rāgiṇī gauḍī in later times. He was born in Rādhākiśorapura the old capital of Tripura in Assam, and preached in Devīkoṭṭa. He was a contemporary of king Dharmapāla who ruled 770-810 (Dowman p.50). He belongs to the **eighth** century.

CGK has a song of Ḍombipa, a disciple of Virūpa, who lived in the 8th century (Dowman p.59). This song (no.47) is in rāga dhanasī, who is a rāgiṇī in the Rāgamālā. Though Ḍombipa was a king of Magadha, his yoginī or spiritual consort was an utterly charming and fair outcaste girl with classical features.

Siddha Vīṇāpāda has one song (no.17) in the CGK to be sung in rāga paṭamañjarī, who is designated a rāgiṇī in later times. He may belong to the eighth century (Dowman p.93).

Four songs of Sarahapāda have been included in the CGK: no.22 in rāga guñjarī=gurjarī, no.32 in rāga deśākha, no.38 in rāga bhairavī, no.39 in rāga mālaśī (=mālāśrī). Three of the four rāgas are rāgiṇīs and deśākha is a rāgaputra in the Rāgamālā tradition. Dowman (p.71) places Saraha in the second half of the eighth century and the beginning of the ninth in the reign of the Pāla Emperor Dharmapāla (770-810). Saraha introduced mahāmudrā as the chief of all paths. His consort was the Arrow-making Ḍākinī who rid his mind of conceptual thought, and cultivated the experience of primal purity.

Two songs of Śabarapāda are included in the CGK: no.28 in rāga valāḍḍi (Tib. transliterates varāṭi), no.50 in rāga rāmakrī. Both the rāgas are rāgiṇīs in the Rāgamālā: varāḍī and rāmakirī. He lived in the eighth century (Dowman p.37).

Thus, in the eighth century we see eight rāgas who are rāgiṇīs in the Rāgamālā: gavadā (rāgiṇī gauḍī), dhanasī, paṭamañjarī, gurjarī, bhairavī, mālaśī, valāḍḍi (varāḍī) and rāmakrī. They are feminine names and appropriately termed rāgiṇīs in later times.

Eight songs have been authored by Bhusukupāda in the CGK: no.6 in rāga paṭamañjarī, no.21 in rāga varāḍī, no.23 in rāga baḍārī, no.27 in rāga kāmoda, no.30 in rāga mallāri, no.41 in rāga kāhna-guñjarī, no.43 in rāga baṅgāla, no.49 in rāga mallāri. All the rāgas are rāgiṇīs in the Rāgamālā, except kāmoda and baṅgāla who are rāgaputras. Bhusuku belongs to the **ninth** century (Dowman p.227).

Song no.8 was written by Kambalāmbarapāda to be sung in rāga devakrī (Tib. lha.rnams.rol.pa = Devakrīḍā). Kambala was active in the ninth century (Dowman p.185). His legend is full of female energy. He was preoccupied with yoginī-tantras.

Several songs were authored by Kānha: nos.7 and 8 in rāga paṭamañjarī, no.10 in rāga deśākha, no.11 in rāga paṭamañjarī (Tib. brtan 'dṛḍha' by Kṛṣṇācāryapāda), no.12 in rāga bhairavī (Tib. yaśobherī, by Kṛṣṇapāda), no.13 in rāga kāmoda by Kṛṣṇācāryapāda, no.18 in rāga gaüḍā by Kṛṣṇavajrapāda, no.19 in rāga bhairavī by Kṛṣṇapāda, no.24 in rāga indratāla by Kṛṣṇācāryapāda, no.36 in rāga paṭamañjarī by Kṛṣṇācāryapāda, no.40 in rāga mālasī gavuḍā (Tib. goḍā) by Kānhapāda, no.42 in rāga kāmoda by Kānhapāda, no.45 in rāga mallārī by Kānhapāda. Rāgas with feminine suffixes *-ā* and *-ī* naturally became rāgiṇīs in the Rāgamālā. The deśākha is a rāgaputra, but kāmoda and indratāla are not in the Rāgamālā. Kānha belongs to the **tenth** century (Dowman p.131).

Song no.31 was composed by Āryadevapāda in rāga paṭamañjarī. He lived in the tenth century (Dowman p.137).

Song no.35 was by Bhadepāda (=Bhadrapāda) in rāga mallārī. Bhadrapa may have lived in the tenth century (Dowman p.162).

Three songs are from Kukkuripāda: no.2 in rāga gavaḍā, no.20 in rāga paṭamañjarī, no.48 in rāga paṭaha. Paṭaha is not in the Rāgamālā. He may belong to the **eleventh** century (Dowman p.203).

Two songs in the CGK are by Śāntipāda: no.15 in rāga rāmakrī (Tib. dgaḥ.bar.byed.pa = ramaṇakarī), no.26 in rāga śābarī. He lived in the eleventh century. He was a Gatekeeper at the Vikramaśīla university (Dowman p.99).

Song no.44 is by Kaṅkaṇapāda in rāga mallārī. His date is uncertain: maybe the eleventh century (Dowman p.178).

Jayanandī authored song no.46 in rāga śabarī. The siddha Jayānanda lived in the eleventh century (Dowman p.293).

The gītis in the Caryāgīti-kośa were written by various siddhas and set to different melodies of rāgas. The names of most of the rāgas are feminine and it was a natural development that in later iconography they were represented as goddesses. The siddha Vīṇāpa united "the *image* of the notes struck on the vīṇā with the actual *sounds* themselves" (Downman p.284). Contemplating on pure sound was the first step to create an iconography of every melody (rāga and rāgiṇī). The gītis were composed by the siddha masters of mahāmudrā. They had initiations of mother-tantras or yoginī-tantras. This strong gynocentric ambience of the siddhas finally flowered into a new classification of the rāga, rāgiṇī and rāgaputra.

Herebelow is a list of the rāgas in the CGK that are grammatically feminine, i.e. rāgiṇī. The rāgiṇīs have been illustrated in M.S. Randhawa, *Kangra Rāgamālā Paintings*, New Delhi, 1971 (shortened to Rn):

baḍārī 23 (Rn: barārī rāgiṇī),
bhairavī 12, 16, 19, 38 (Rn: bhairavī rāgiṇī),
devakī 8 (Rn: devagī, devagandhāri rāgiṇī),
dhanasī 14 (Rn: dhanāśrī rāgiṇī),
gaüḍā 18, mālasī gavuḍā 40, gavaṛā 2, 3 (Rn: gauḍī rāgiṇī),
gurjarī 5, 22, 47, kāhna guñjarī 41 (Rn: gurjarī rāgiṇī),
mālasī (=mālaśrī) 39, mālasī gavuḍā 40 (Rn: mālaśrī rāgiṇī),
mallāri 30, 35, 44, 45, 49 (Rn: mallāra rāgiṇī),
paṭamañjarī 1, 6, 9, 11, 17, 20, 29, 31, 33, 36 (Rn: paṭamañjarī rāgiṇī),
rāmakrī 15, 50 (Rn: rāmakirī rāgiṇī),
śabarī 26, 46 (Rn: sāverī rāgiṇī),
varāḍī 21, 34 (baṛāḍī), 92 (vāḍḍi) (Rn: varāḍī rāgiṇī).

Three names in the masculine gender are rāgaputras: baṅgāla 43 (Rn.68), deśākha 10, 32 (Rn.68) and kāmoda 13, 27, 37, 42 (Rn.65). The remaining three names are not attested by the Rāgamālā: aru 4, indratāla 24, paṭaha 48.

In his edition of the Dohā-kośa (Patna, 1957:364f.) Rahul Sankrityayana gives new gītis of Vinayaśrī from a palmleaf manuscript in the following rāgas: banāḍī, deva, mallāra, gavarī, vāhaḍī. If he is identical with Vinayapāda, who gave Saṁvara initiation to Tilopa, the he would have lived in the eleventh century (Dowman p.154).

For the sound of music to become the mind of the eyes, the melodies had to become the metaphysical filigree or the fire of the senses in the glowing colours of painting. The iconography of the melodies along with their dhyāna verses became a vivid pictorial awareness inducing experiences in our pilgrimage to the timeless omnipresence of cosmic consciousness in the sensuality and symbolism of Rādhā and Kṛṣṇa. The morphology of the rāgas and rāgiṇīs was the culmination of a long journey commencing in the first century with the 'flute girls' of the Hellenic merchants acting as priestesses in temples dedicated to the Moon-God, who lorded over the Waves of the Oceans and as such was the God of Trans-oceanic Affluence. These flute-girls were draped in transparent *serikes*, the eyeful wrap that both revealed and concealed. They became images in the Pāli texts. The maṇḍalas of Vairocana in a number of transmissions depict the goddesses of song and musical instruments. With the emergence and dominance of the yoginī-tantras, the siddhas were shown with ḍākinīs, the numinous sky-borne women who bestow spiritual attainments. Yoginī-tantras were the cultural and spiritual creativity of the Pāla period, the central feature of the brilliant flowering of the age. The Cakrasaṁvara-tantra posits a spectrum of humanity and divinity in which powers are attained at places where yogīs and yoginīs stay, recite mantras, feast and frolic together. Vajrayoginī says in the Caṇḍa-mahāroṣaṇa-tantra:

When [a woman] meditates on my form,
Supreme pride in her innate divinity arises.

Thus form and divinity are linked as sources of life and energy, physical and spiritual well-being.

The Pāla dynasty was followed by the Sena in AD 1162 (Dowman p.172). The Sena kings were devotees of Rādhā and Kṛṣṇa. Gītagovinda was written under the patronage of the Sena king Lakṣmaṇasena (ca 1179-1209, Siegel p.209). The ideal of liberative relationship between men and women as a source of spiritual insight and power can be seen in the poems of the siddhas from the eighth to the twelfth centuries. This evolved further under the Sena kings, when human love and devotion to the Lord inspired great poetry set to soul-scintillating music. Śaṅkara Miśra explains the immortal line of Jayadeva *padmāvatī-caraṇa-cāraṇa-cakravartī* as venerating the consort of Viṣṇu and playing music for his wife's dancing. The human dimension leading to divine epiphany was ever present. The classification of melodies and their iconography developed as an integral part of the Kṛṣṇa cult. Melody and form were to ensphere the human quest in a fusion of the Earthly and the Eternal, in the intense pilgrimage of the flowering of the Spiritual in the resplendent colors of a two-dimensional painting, which was really not of this world, but a configuration that surpasses all thought and just is.

Gītagovinda was written under the patronage of Lakṣmaṇasena of Bengal by Jayadeva, about the love-play of Rādhā and Kṛṣṇa. His patron King Lakṣmaṇasena himself wrote

about the divine love of Rādhā and Kṛṣṇa. The rāgas of all the twentyfour songs of the Gītagovinda are specified. The word rāga has been used in a generic sense of any kind of melody. So some are rāgiṇīs and others are rāgaputras of the later classification of the Rāgamālā. There are five rāgiṇīs: bhairavī (song 17), deśī-varāḍī (10, 16 °śa°, 19 °śa°), guṇakarī (12), gurjarī (2, 5, 7, 11, 15, 18), rāmakarī (4, 24). Rāgaputras are: deśākha (9), karṇāta (8), mālava (13), mālava-gauḍa (1, 6), vasanta (3, 14, 20), vibhāsa (23). Deśī-varāḍī is not attested by the Rāgamālā, others are either identical or have a variant spelling: Goṇḍakiri rāgiṇī, gūjarī rāgiṇī, rāmakirī rāgiṇī. All the rāgaputras are found in the Rāgamālā.

The love-symbolism of the yoginī-trantras evolved into that of the Rādhā-Kṛṣṇa cult (Charlotte Vaudeville, Evolution of love-symbolism in Bhagavatism, *JAOS*.1962:82.32). This became an inspiration for the classification of the folk melodies into rāgas and rāgiṇīs alongwith their sons, and at a more advanced stage daughters were added. Abul Fazal makes no mention of rāgiṇīs, but states that each rāga has six variations (Randhawa p.12).

Four texts by different authors are known as Rāgamālā: (1) by Kṣemakarṇa in 1570, (2) by Kṛṣṇadatta Kavirāja in the 16th century (3) by Jīvarāja, (4) by Viṭṭhala Puṇḍarīka in 1599 at the court of Akbar. Puṇḍarīka named the new classification as the 'family of rāgas' (*parivāra-rāga*) system keeping in view south Indian music, as well as the affiliation of notes in the rāgas (Shridhar Bhaskar Varnekar, *Saṁskṛta Vāṅmaya Kośa*, Calcutta, 1988: 2.296).

The new terminology of the family of rāga, rāgiṇī and rāgaputras seems to be a continuation of the parlance of yoginī-tantras, where male and female consorts in conjugal union symbolise the unity of the masculine and feminine principles. The male represents compassion (*karuṇā*) and skillful means (*upāya-kauśalya*), and the female consort is linked to transcendental wisdom (*prajñā*). The two components are an invitation to reintegrate the duality of phenomenic experience into the plane of the absolute. Instead of repressing the inborn libido of creatures, it is well to transfer it to higher planes. The male deity is the means and the māyā-body, which his female consort is wisdom or transcendent consciousness. The māyā-body and transcendent consciousness are the reintegration flowing together on the plane of ultimate reality. The erotic context of the yoginī-tantras was in consonance with the Rādhā-Kṛṣṇa cult with its lyrical participation in the worldly.

This work by Dr. Nirmala Sharma gathers the multiple strands of the blending of the several fine arts of expression, their representation is form, poesy, and song across the vast northern plains of mediaeval India. She gives a brief résumé of the ancient Indian theory of painting, and its use in devotional arts. As bhakti was the *raison d'être* of these devotional arts, she recounts its history in short to contextualise the Rāgamālā paintings. From the Apabhraṁśa school of painting she goes on to the 15th century whence we find the earliest extant painted Rāgamālā of 1475. She gives a panoramic view of the important sets of the Rāgamālā. The third chapter chronicles the texts treating of the rāgas and rāgiṇīs. In the next chapter the authoress details the iconography of the Rāgas and Rāgiṇīs as visual deities, as well as their intrinsic meaning: their conscious morphology and unconscious symbolism. In the fifth chapter she describes the thirty-three important sets ranging

from the 15th to the 19th century. The paintings depict the personified melodies in a factual world of plants and animals. She analyses both these worlds so that we can follow the aesthesis of the artist who viewed religious values as integrals of life and nature. The seventh chapter is devoted to the representation of male and female types which has been a pervasive spiritual element in the homocentric iconism of India, as seen by the eyes of reverence. The eighth chapter takes us to architecture and interiors that stresses divine presence in the solidity of structures. The paintings come alive in the ninth chapter dealing with the colors and patterns of costumes, ornaments, musical instruments and weapons. The changing fashions, techniques, colors and patterns of textiles provide a view of the life of the period. The authoress classifies the musical instruments and weapons. The tenth chapter on symbolism is like moonlight falling on white blossoms, where the vigorous sharpening of the earlier chapters illumines the path that we tread to visualize Rādhā and Kṛṣṇa in the profound communion of our eyes and the paintings. These series of paintings are like the warmth of life that rises through the roots, the trunk, the branches, and blooms at the tip. As these paintings bloom, our entire consciousness blooms. Blooming in the deeps of our consciousness, we are the painting and the painting is us. We return to our Essence. The eleventh chapter clarifies the role of Brahmā, Śiva, Viṣṇu, Kṛṣṇa and Gaṇeśa in the Rāgamālā paintings wherein the rapture and ardour of ecstasy mingles with the *rāga* (passion) and *mādhurya* (sweetness) of the musical melodies. The twelfth chapter deals with the 'art of love as the *śṛṅgāra* rasa' emanating from '*rati* the psychological state of love', and the *nāyaka-nāyikā-bheda* of the poetic art that inspires the painting of rāgas and rāgiṇīs. Dr. Nirmala explains at length how the passionate longing of erotics pervades every folio of the Rāgamālā. As the Hevajra-tantra 2.4.32 says: there is no nirvāṇa other than saṁsāra (*saṁsārād ṛte nānyan nirvāṇam*). The mythology of Kṛṣṇa took delight in describing his divine love-play, the divine humanised in love, and the vision of humans divinised in love. Dr. Nirmala takes us to the mindscape of the Rāgamālā paintings in the thirteenth chapter as she traces the course of evolution from bhāvas to rasa with their colors and presiding deities, nāyaka-nāyikā relationship as expressions of behavioral psychology, and finally the amorous as the reification of passion that is transposed to a higher octave of spiritual experience. The final fourteenth chapter is a résumé that provides a bird's-eye view of the entire work.

The Rāgamālā paintings are concrete evidence in pigment of the artistry and strength of the devotion to Rādhā and Kṛṣṇa under the Sena kings, as a continuation of the creativity of the yoginī-tantras during the Pāla period. The artistic and literary productivity of later centuries is attested in the vigour and profound visibility of the Rāgamālā paintings. Dr. Nirmala opens the floodgates of the exhilaration of *bhukti* and *mukti* in the visualization of deities through subtle yoga in the nectar-showers (*amṛta-varṣā*) of colors. This reminds me of one of the Eightyfour Siddhas, namely Siddha Kantali. He had trouble meditating on deities while he was pursuing his profession of tailoring. A wandering yoginī offered him assistance in the form of a spontaneous song:

Envision the rags you pick and stitch as empty space.
See your needle as mindfulness and knowledge.

Thread this needle with compassion
And stitch new clothing for all the sentient beings of the three realms.

The song opened infinite insight in him and he shouted in exhilaration: "Look at the wonderful cloth this yogī has sewn". Likewise, the scintillating savant Dr. Nirmala Sharma, in this immaculate presentation in true accord with her name (Nirmala means immaculate), can exclaim: "Look at the wonderful warp and woof of this book that weaves artistic shimmering with spiritual power". Welcome to the book that opens up the Rāgamālā as metaphysical values via the empirical realm of Images.

21. VARṆA-JĀTI SYSTEM[1]

The comprehension of the varṇa-jāti paradigm or 'caste' has been conditioned by imperialistic illusions, tentative gropings of Western scholarship based on flimsy passages in texts, and the misunderstanding of the brilliant ambitions of India's social system. Stray literary allusions are overblown to find the 'caste' system in overlaps of observations and unanchored vestiges.

The ordering of society has been the constant endeavor of humankind. We find its echoes in the *flamonium/regnum* concept of the Romans, which reflects the Sanskrit *brahmaṇya/rājanya* conflation of the sagely and kingly. The Chinese sage Confucius speaks of the "sagely within and kingly without" as the normative ethos of the social order.

The word *brāhmaṇa* goes back to the Indo-European period. It occurs as *foramen* in the Celtic heritage of Irish. Ireland remained untouched by Continental influences and has been able to preserve this heritage which has been lost on the Continent. It resembles that of India in many points: cow is the measure of prosperity, Sanskrit *sasya* 'corn' is *[s]asia* 'barley', Skt. *ārya* is *aire* 'free man' in Irish, from which stems the name of the country as *Eire*.

The word *brāhmaṇa* occurs as *flamen* in Latin, and *rājan* as *rex*. The Ṛgveda speaks of *brahma ca kṣatraṁ ca*. These two living palladia can also be seen in the Roman concept of the state. The parallel of *rex/flamen* with *rājan/brahman* is a fascinating element of ancient Sanskrit vestiges of the bipartite conception of sovereignty. At the height of its power the Roman rex or sovereign Numa split the essence of the regnum and of the flamonium. The two existed in a symbiosis, for values had to be inherent in the functioning of the State.

There are astounding similarities between the obligations of the brāhmaṇa and the flamen:

The flamen cannot be made to swear on oath (Plutarch, Roman Questions 44; Aulus Gellius 10.15, Livy 31.50). The brāhmaṇa can never be cited as a witness (Viṣṇu-smṛti 8.2).

The flamen must not so much as look upon armed troops (Aulus Gellius 10.15). The brāhmaṇa must suspend his sacred knowledge whenever he hears the hiss of arrows, or is in the midst of an army, and so on (Manu 4.113-121).

The flamen apart from being forbidden any journey outside Rome, must neither mount a horse (Aulus Gellius 10.15; Plutarch, Roman Questions 40). The brāhmaṇa must not study on horseback nor, it seems, sit on any animal or in any vehicle (Manu 4.120).

The flamen must not approach a funeral pyre (Aulus Gellius 10.15). The brāhmaṇa must avoid the smoke from a funeral pyre and cease his sacred studies in any village where a funeral procession is passing (Manu 4.69.108).

The flamen must avoid drunkenness and abstain from touching fermented substances (Aulus

[1]Foreword to B.B. Kumar, *India: Caste, Culture and Traditions*, Delhi, Yash Publications, 2009.

Gellius 10.15; Plutarch, Roman Questions 109,112). The brāhmaṇa must not consume alcoholic drinks (Manu 11.94,96,97).

The flamen is forbidden to touch raw meat (Aulus Gellius 10.15; Plutarch, Roman Questions 110). The brāhmaṇa must not eat any meat that has not first been offered in sacrifice (Manu 4.213), and he must never accept anything from the owner of a slaughter-house (Manu 4.84-86), of a distillery, of an oil press or of a house of prostitution.

The flamen may not touch or even name a dog (Plutarch, Roman Questions 111). The brāhmaṇa may not read the Vedas when he hears a dog bark (Manu 4.115), nor eat food that has touched a dog, or has come from people who breed dogs (Manu 208, 216).

The brāhmaṇī, wife of the brāhmaṇa, and the flaminice, wife of the flamen, are as important as their husbands in a religious context.

The institution of flamines was opposed to the Luperci. The flamines and brāhmaṇas are the guardians of sacred order, Luperci and Gandharvas are the agents of a sacred disorder. The Luperci are beast-men, swift runners and great ravishers. Their inherent explosive nature cannot remain dormant. It has to be a tumultuous irruption of energy. The activity of the brāhmaṇas and flamines, in contrast, is coextensive with social life by its nature. They are the guarantors, and to some degree the embodiment, of Order.

The coincidences continue on many counts, for example, white is the color of both the *brāhmaṇa* and *flamen*, and red is the color of the *rājanya* and the mark of the Roman *rex* (Plutarch, Romulus 26). This social symbolism of white and red can also be seen in Iran. They were the rhythm of creative societies where the mystique of virility and morality as the *akme* of life were the potential continuity of the vital flow. The national flag of Indonesia, the *dwiwarna*, has red and white bands placed horizontally. They are Śiva and Śakti of Classical Javanese culture as explained by President Soekarno to my father Prof. RaghuVira in 1951.The Latin *fides* means a respect for commitments, a respect for justice. The cult of fides is the foundation of Rome's supreme creation, its law. Fides is Sanskrit *śraddhā*. Brāhmaṇa was its custodian. The crystallisation of the *brahmaṇya/ rājanya* or flamonium/regnum was the stabilization of the social system. They defined complementarities, they were not incompatibles.

Biological excellence to promote the vitalization of the future was one of the factors leading to distinctions of the varṇa-jati system. *Eugenia* 'well born' (Greek) has been a human concern since antiquity. In 1885 Sir Francis Galton founded the science of eugenics and named it from this Greek word. He defined it as "the study of the agencies under social control which may improve or impair the racial qualities of future generations physically or mentally". The development of any human was the interaction of two factors: (1) the hereditary factors supplied by parents, and (2) the environmental factors in or by which the individual develops. Transmission of the genetic material is contributed by the parents. Genes are located in linear order on the chromosomes. The two germ cells of the father and mother unite to form the new individual. The paired genes constitute the phenotype.

The genes express themselves physiologically and their appearance is known as the phenotype of the individual. Human evolution occurs in terms of intrabreeding populations. The varṇa-jāti system is the Classical expression of the principles of eugenics so that critical thresholds of intellectual and physical excellence can be sustained over time. Biology speaks of organic momentum and the innate perfecting principle. The three processes of primary isolation, differentiation in characters and the permanent clinching by genetic barriers to intrabreeding have been fundamental to organic evolution of life. The reduction of the intergrading population and selective favoring were genetic mechanisms to bar the production of hybrids poorly adapted to both: varṇa-jāti with its concepts of heredity echoes the theory of natural selection that accounts for the "survival of the fittest" and the "arrival of the fittest".

The essence, accidence, potentiality and actuality of the varṇa-jāti system is a meta-social teleology of life to ensure the quality of the life-force and the dynamism of a progressive existence. *Homo hierarchicus* is not exclusive to the Indic social system, but is a universal phenomenon. For example *'blue blood'* is that which flows in the veins of ancient aristocratic families. It is a translation of the Spanish *sangre azul* attributed to the oldest families of Castile, who claimed never to have been contaminated by Moorish, Jewish or other admixture. The expression originated in the blueness of the veins of people of fair complexion, as compared to those of dark skin. Varṇa and jāti were a social mechanism to externalise a framework of discipline, clarity and a harmonious balance of inner experience and outgoing living. The psychological roots of this momentous conceptualisation were the continuity of belonging to today, to the day before yesterday and to the day after tomorrow in a historic and futuristic identity.

"Why did Rome crumble under the assaults of the Teutonic hordes when another contemporary empire, the Chinese, withstood all barbarian invasions and several dismemberments of its 'universal' state without any loss of cultural continuity" asks Amaury de Riencourt. He points out that the erosion of the family spirit, wide use of contraceptives, social emancipation of women, widespread immorality, dealt a blow to Roman biological fertility. The depletion of Roman manpower due to incessant wars led to ethnic suicide of the Roman empire. The family system of China preserved her society throughout history, and absorbed biologically and culturally all barbarian invaders by sinifying them. Thus they have preserved Chinese culture intact into the twentyfirst century. Likewise the varṇa-jāti system in India kept away the invaders socially, as they could not penetrate families by marrying into them. The jāti-specific culinary restrictions, strict marital codes, inviolable chastity of womenfolk sanctified by the varṇa-jāti structure, led to the preservation of our culture. Though the four varṇas proliferated into thousands of jātis yet they kept the Islamic hordes at bay for a thousand years. Inspite of the devolution of political and military power to the overwhelming Central Asian hordes of the Crescent, the strong hierarchy of the varṇa-jāti prevented intermarriage with the invaders, excommunicated those who converted and alienated them from all relationships. Varṇa and jāti with all their taboos and injunctions became the bastions of our cultural continuity, integration of our social power, and an agonized search for reintegration.

In his tragedy *Prometheus Bound* Aeschylus says: "I shudder to see thee torn by a myriad torments". The varṇa-jāti too has assured that a millennium of domination did not tear the sanātana identity into a myriad fragments. The concept of varṇa-jāti itself became the fundamental unity of Dharma. It was Order in the midst of threatened deculturation, a social device for our continued existence by matrimonial restrictions, and a crystallization of dharmic security. Foreign aggressions led to social upheavals, but jāti become a bulwark against this anarchy as the impenetrable social fortress, and prevented any genetic engineering by the foreign males.

Every positive phenomenon has a negative aspect, and vice versa. The negative varṇa-jāti barriers have been breaking down with the growth of trade, advent of fast communications, expanding avenues of employment in far-flung places, modern education of women, dissemination of ideas of egalitarianism, the legal concept of equality, rapid technological developments, and other factors. Yet, varṇa and jāti dominate India's political spectrum, and continue to be in full force in matrimonial alliances. A Dom was a scavenger and basket-maker, but a cultivator in Kashmir, a stone-mason in Kumaon, a fisherman in Assam, a hewer of wood in Orissa. The Doms roamed all over the world as gypsies. They call themselves Romany (Rom from Dom).

The jātis were fairly fluid and social mobility was not hindered. Śākadvīpīya brāhmaṇas came from Śakadvīpa or Seistan to cure the leprosy of Sāmba the son of Lord Krishna. The Sun God advised Sāmba to go to Śakadvīpa, and bring the Maga priests well versed in the ritual of sun-worship who alone could cure his leprosy. A whole purāṇa, the Sāmba-purāṇa, narrates that 18 Maga families journeyed to India, settled down at Mitravana in Multan, and established their cult of the Sun in Sāmba's temple. These sun-priests with their cleanliness, according to prescriptions of the Videvdad, were integrated into the brāhmaṇa caste. As worshippers of Mithra, their first habitation was designated Mitravana. Mitra is Mishra in the Kafiri dialects of Afghanistan and the Mishra brāhmaṇas of today are the inheritors of their glory.

Great enthusiasm for India began in 1760 after the conquest of Bengal. Sanskrit was the sister language of Latin and Greek. British administrators had studied two Classical European languages in grammar schools and the discovery of Sanskrit was the culmination of the passionate search for classicity. The discovery of the Indo-European family of languages with Sanskrit as a substratum by Sir William Jones was a grand new vision of Western roots. Jones was canonised by a statue in St. Paul's Cathedral. The astronomical "observations made in India, when all Europe was barbarous or uninhabited" (John Playfair, Remarks on the Astronomy of the Brahmins, 1790:135-192) astonished British and French astronomers by the accuracy of their computations. General Charles Vallancey, a British military engineer, was the founder of a school of writers who theorised on Irish history, language and literature. In 1797 he wrote *The Ancient History of Ireland, proved from the Sanskrit books of the Brahmins of India*. British orientalists and the entire Romantic Movement in Germany thought that the study of Sanskrit and Indian antiquities would bring a Second Renaissance to the West, as the study of Greek learning had been the foundation of the First Renaissance. This Indophilism of the British administrators and scholars shocked the evangelists and they termed it

"British Indomania". They orchestrated attacks on "Indomania", for example in the observations of Charles Grant in 1796 on the state of society in India, published in the *British Parliamentary Papers.* He emphasised that Indians are "a people exceedingly depraved", and gave a moral hue to his racial discrimination as he continued: "between which and the European moral complexion there is a difference analogous to the difference of the natural colour of the two races".

British enthusiasm for India beginning in the 1760s ultimately became British Indophobia on the structure of the pre-existing 'Indomania'. It was the creation of Evangelism and Utilitarianism. Its architects were Charles Grant and James Mill. Grant spoke of complete despotism of the Hindus pervading the government, religions and morals. Thomas Babington Macaulay, scion of a renowned Evangelical family, wrote his *Minute on Indian Education* in 1835, to form an elite Anglicised middle class of Indians, "Indians in blood and colour, but English in taste, in opinions, *in morals*, and in intellect". These masks of conquest rested on Mill's perception of Indian civilization: "its tendency is evil". Indian ethnology was put in opposition to Sanskrit.

This led to the academic downgrading of the sanctity of the trinity of the land, mind and heart of India.

The **Land of India** had been conquered. Its legitimation was sought in Aristotle who had contrasted the unfreedom of the Persians with the liberty of the Greeks. In the Renaissance it was used to contrast the Ottoman Empire with Europe. It was then generalised to India. Sir William Jones wrote in the very first volume of the *Asiatic Researches* in 1801: "Though we cannot agree with the sage preceptor of that ambitious Prince (Alexander) that the Asiaticks are born to be slaves, yet the Athenian poet seems perfectly in the right when he represents Europe as a sovereign princess and Asia as her handmaid". The rampant racial segregation in South America and in South Africa became the clinching steps to racial whiteness. The back-projection of this racial interpretation was prefigured thousands of years before in the 'Aryan invasion'. British conquest was legitimised by the hypothesis that Indians themselves were Aryan invaders of antiquity. Hence Havell's *Aryan Rule in India.*

The **Mind of India** was fully conditioned by Macaulay's Minute to educate the mass of Indians "by a process of 'filtration' or interpretation". Its engrafted Westernisation on the rootstalk of Indian civilization within the paradigm of modernization. Evangelical influence drove the British policy to minimize and denigrate India's cultural perceptions and achievements. The process continues unabated even in "free" India. It was and continues to be a step to the de-Indianisation of India and to give rise to a self-hating class of *ātmahano janāḥ* of the Īśopaniṣad.

The **Social Hierarchy** and societal ethos of India was enshrined in the varṇa-jāti Order. It was the heart of India that had kept her alive for millennia. Brahmin stood at the head of four varṇas and he was the religious core, ethical fulcrum, and the doyen of creative thought. Hinduism was termed Brahmanism by the British scholar-administrators. The Brahmins were the strength and stability, the continuity and self-confidence of Hindu society. The anglicists and evangelicals guised as scholars made consistent attacks on the "degenerationist character of brahmin views". The varṇa-jāti system

was given a racial interpretation and the denigration of the brahmin was the drubbing of Hinduism itself. The four pillars sustaining our society were the power of the intellect, law and order by governance, economic development, and dynamic activity of labor. They were crystallized in Hindu society as follows: the Brahmin as the keeper of intellection and sanctity, the kṣatriya as the defender of the social order, the vaiśya as the productive management of economy, and finally the śūdra as the work force. The German scholar Prof. Dr. Paul Thieme derives *śū-dra* from *pśu-dra* 'one who grazes cattle'. The first element of the word *pśu* is the syncopated form of *paśu* 'animal', and *dra* 'to run, drive' is cognate to *dro-me* in *aerodrome* 'where the aeroplanes run'. All the four were interactive constituents of a healthy and developing order. The two greatest poets of India, who authored the ageless epics of the Rāmāyaṇa and Mahābhārata, were born in lowly castes. They are the supremely venerated of all sages or rishis, and have been the most powerful formative influence in our ethos and in the literary traditions of all the Indian languages.

Indophobia of the 19th century has influenced India's intellectual development under the guise of socialism and modernism, yet varṇa-jāti exercises a powerful influence in our emerging political scenario. We have accepted the civilization of science and technology as a contributive aspect of modernism, as a *sine qua non* of human existence. At the same time we continue to treasure our social norms whose core and primary unit is varṇa-jāti. It is not a dogmatic and petrified category, but helps to maintain the togetherness of the thousands of groupings based on social, economic, sectarian, linguistic and other criteria. While the Western approach has been monocentric and categorical due to a monotheistic god and the decalogue of Biblical commandments, Indic vision has been and is *advaita* or non-duality, the harmony of multiplicity. We have treasured transcendence, for the Goddess of Learning manifests to the man of wisdom and learning the brahmin to tell him: "secure me the treasure" (*śevadhiṣ ṭe'ham asmi, gopāya mā*). The Guru was adored and venerated as he led to Govinda. Were the two to stand together, the devotee would first worship the Guru as without him he could not attain Govinda. The scorching criticism of the varṇa-jāti system was to demote the brahmin the Guru, so that Govinda could be replaced by the evangelical god. It was and is the cultural genocide of the eternity of our beloved and sacred Land.

Dr. B. B. Kumar has rendered a historic service to the social, political and cultural life of India by presenting a corrective perception of varṇa-jāti across a spectrum of classical texts and in life as lived today. He points out the motivation of Western scholarship as stemming from the twin poles of (i) imperialism of the last two centuries or neo-imperialism of the present century, (ii) as well as from the evangelist designs of the past becoming more intensified in the present in subtler and invisible operational modes. He points out the cohesiveness of varṇa-jāti that has integrated the plethora of India's multiplicity. He emphasises the mobility of the system as can be seen at the highest level of sanctity: rishis can be born in any caste. He cites the literary tradition *in extenso* to show its universal and non-racist premises. The varṇa-jāti are conducive to duty, and not only to rights, and this has a lesson for contemporary formulations. This study of Dr. Kumar is comprehensive and intensive in its scope. He corrects the misconceptions that have been rampant for two centuries and still are so,

by presenting the classical and contemporary evidence in the flow his simple and intelligible prose. The book is bound to exercise influence on young India, to comprehend the constructive principles of their society enshrined in an open ambience of the varṇa-jāti paradigm, its social reality and practical validity in family relations, its fostering of togetherness in compliance to values. This book of Dr. Kumar validates the varṇa-jāti as an enhancement of life, as the inclusiveness of social groups, as the commensurability of the joy of sharing with dear ones in inherited norms. Dr. Kumar presents a solid substratum inherent in the reality of our existence. *Tan me manaḥ śiva-saṅkalpam astu.*

22. ŚAIVA AND ŚĀKTA VISION

Enclosed in this beautiful book are drops of wisdom from the veins of the visualizations of the modern Rishi Vamadeva Shastri (Dr. David Frawley). In his scintillating flow of lucid cosmic language, he leads our psyche from the stormy sea of Māyā into the undifferentiated luminous being of Śiva and Śakti. The cosmic processes of the Divine are integrated within the depths of our own being. He raises our consciousness to the pure bliss of *Sat-cid-ānanda*, reminding us of the words of the renowned yoga treatise of *Gheraṇḍa-saṁhitā*:

Let him find in his heart a broad ocean of nectar,
Within it a beautiful island of gems,
Where the sands are bright golden and sprinkled with jewels.

The perceptive words of Rishi Vamadeva reflect the subtle sound of Yoga leading to the profoundest knowing. As the yogī tries to hear finer and finer tones, he goes into a depth that invokes an absence of mind and senses to eliminate all external stimuli, in preparation of concentration and meditation. From the physical world of senses called *Bhūr-loka*, he ascends to the subtle energy regions of the *Bhuvar-loka*, and then to realms of light or *Svar-loka*. Rishi Vamadeva puts these jewels in our hands, whose radiance bursts into the full bloom of Śiva and Śakti. The two are the *Parā Saṁvit* or Supreme Consciousness that fills all existence. The world is a garment of Śiva and Śakti. The ego and things are but waves provoked by divine necessity. This flux of the universe leaps into pure consciousness, into the crystalline brilliance of Śiva and Śakti. In the secret lotus of the heart is the unfolding of Śiva and Śakti.

Rishi Vamadeva shows the path to the palin-genesis of the spiritual state that has its origins in the depths of the heart. The *Amṛta-ratnāvalī* says: "The essence of all things resides in our bodies," for without the body we cannot catch the glimmer of the Divine. The psychic life of the individual reflects that of the universe. In the Śaiva and Śākta traditions, two intersecting triangles represent the expanse from the One to the All (triangle with the apex downwards) and of reintegration (triangle with the apex upwards). Vamadeva shows the path to awaken this light that dwells asleep in the psyche. He exhorts us to bloom like a lotus flower, beyond the moment to the eternal. This book is an inspiring calligraphy of the Divine that does not speak words, but brings paths of reflections where we walk inside ourselves, to sketch the Echo, to search the sacred rhyme in the sparkle of life, in the interminable imminence forever beyond.

Rishi Vamadeva presents the multiple facets of Yoga, of symbolism, of the fundamental harmony of the Vedic and Tantric transcendence, and of the vast canvas of other innumerable

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[1]David Frawley, *Inner Tantric Yoga*, Twin Lakes, Wisconsin, Lotus Press, 2008.

concepts and practices, in crystal clarity of language that conveys the essence to a layman as much as to a scholar. You can hear in his words the murmurs of Vedic rishis in the shimmer of their Vision, the reflection of yogis, the structuring of philosophers, and gaze at the fountains of visions of sādhakas (practitioners). Inner Yoga lives in his jewel-like words that transcend in their clarity even the exegesis of the great masters of India. To read him is to walk inside ourselves in a thread of illumination that guides our meandering reflections.

23. THE KAFIRS OF AFGHANISTAN

Culture and politics, the long historical processes of ethnicity as an outcome of Vedic perceptions in the Saṁhitās, Brāhmaṇas and Upaniṣads in their macro-formulation on the individual, natural and cosmic planes; the role of languages in giving India a fundamental unity; literature opening up pan-Indic dimensions shared over a sprawling land in ages when communications were slow; sculptures, murals and paintings creating visual values: all contributed to the macro-research concept of my father Prof. RaghuVira. Classical expressions in India or in other parts of the commonwealth of Hindu-Buddhist paradigms, or fragments of this culture in the remote out-of-reach places like Kafiristan as peripheral values: all fascinated him. The lowly and lost orientations among the Gypsies or among the Kafirs of Hindu-kush had preserved cultural elements or psycho-historic formulations that we had to ponder over to resolve the dilemmas of contemporary concerns. For instance, the existence of one or more temples to the war-god Gish (Sanskrit: *Gaveṣa*) in every Kafir village questioned the primacy of ahiṁsā as a dogmatic principle of Indian polity. Prof. RaghuVira sought the foundations of India's millenarian existence as a cultural, geographical and historical *puṇya-bhūmi*. The Kafirs whispered in his ears: O Gish, you are *śubh* or the sacred symbol of Life *par excellence*. The Kafirs with their simple hearts but passionate dedication to their gods and goddesses were the grandeur of Vedic frontiers of consciousness, forgotten centuries ago, as they fought for their identity of existence and being. They were Arjunas arisen every moment of life. Prof. RaghuVira read the *magnum opus* of Robertson on them, glanced through Kafir group of languages, and admired the arms, the anger, the passion, the heroism of the unconquerable Kafirs. His ardent study of the linguistic heritage of the Kafirs in the works of Prof. Grierson and Morgenstierne had earned him the admiration of his teacher Prof. Woolner as one studying monuments of magnificence as the formless fury of India to-be.

Prof. Georg Morgenstierne, Professor of Sanskrit at the University of Oslo, was interested in the languages and mythology of the Kafirs who had retained their tribal traditions in fractured memories of their Hindu past till the Afghan conquest of Kafiristan, when they were turned into an Islamic Nuristan or Land of Light. The Indocentric civilisation fell asleep centuries ago in Kafiristan yet it was alive in a dormant mode when European travellers went there in the last decade of the 19th century. In the hearts of the Kafirs lived the heirdom of centuries of civilisation. Knut Kristiansen has published the history and festivals of the Kafir by Sardar Azar the son of Sardar Kashmir, the Kati chief who fled his domain in 1896 after the conquest of Kafiristan by Amir Abdur-rahman the ruler of Afghanistan. He begins: "This story of mine is so painful that everybody who hears it, will have his heart broken. ...After his victory the ruler of Afghanistan ordered a five days' general slaughter. He demolished and burnt all the forts and great towns. The slaughter and bloodshed was so great that rivers of blood were running.

"After this victory the people belonging to the ancient families, left their own country in dread of the Amir and came as refugees to Sardar Kashmir in Chitral. They gave up the creed of Islam and again chose their (old) religion. And till now they have in Chitral remained faithful to that religion ... As far as in their power they do not even allow anybody to become a Muslim. But the people of the remaining four sections which after the rebellion did not give up Islam, have become such confirmed Muslims that perhaps such firm Muslims are rare in any country."

He contrasts the earlier happier times. "All these chiefs have during their reigns ruled over the four tribes with great force and pomp. During their reigns the subjects lived in such peace that each man sat as a king in his own house. The subjects, thriving through the rain of their grace, understood that their rule was beneficent. During their reigns there was really a protection of the subjects in as much as not more than one fourth of the land revenue usual in other countries was taken, and that also (only) after one year. Therefore the subjects were very devoted to their rulers who guided and sympathized with them."

Kafiristan is the mountainous region to the north of Jalalabad. It is included in this district. It is bound by the Hindu Kush on the north, by the Bashgal watershed on the east, the Kunar Valley and Kabul region on the south, and by the ranges above Nijrao and Panjshir Valleys in the west. The deep, narrow and tortuous valleys, the torrents of ravines and glens have provided refuge to the dominant tribes of Kafiristan to remain true to their religion and not to embrace Islam. The three main drainage systems are: (i) Kao or Alingār, (ii) Pech or Kāmah, and (iii) Bashgal. All these streams find their way into the Kabul river (Rob. p.63). The Bashgal reminded my father of the Bāṣkala-saṁhitā of the Ṛgveda which has been lost. He collected references to it which I have reproduced in *Studies in Classical India: a collection of the articles of †Prof. Dr. RaghiVira* (Śatapiṭaka Series vol.620, New Delhi, Aditya Prakashan, 2007, pp.91-102. Kamadesh or Kama tribes are referred to in the history of the clan Gautama Kāma-Śākya in the Chinese life of Lord Buddha entitled *Shih-chia ju-lai ying-hua shih-chi*, cited from the history of the Śākya family by Sêng-yu written during the Liang dynasty (AD 502-557, K 1047). It is an interesting genealogy of the Śākyas. Kamdesh the tribal headquarters of the Kam Kafirs is about 2000 feet above the right bank of the Bashgal river (Rob. p.19).

Father was investigating the Vedic and Buddhist traditions in the North-West, Afghanistan and Central Asia. The rich folklore, mythology and language of the area was replete with ancient memories, remodelled in a peculiar way. Prof. Karl Jettmar remarks: "the dominant ethnic element in these valleys are speakers of the Kafir and Dardic languages... and sharing such religious traditions as we know them from the Avestan and Vedic texts" (Jettm. ix). The Ṛgveda 5.53.9, 10.75.6 has two hymns dedicated to the Kabul (Kubhā) river.

Bāṣkala (B.) was a school of the Ṛgveda which has been lost. The Bāṣkalas are referred to in the commentaries of the Āśvalāyana and Śāṅkhāyana śrauta-sūtras. Bāṣkala is a daitya in the Harivaṁśa, and a son of Anuhrāda in the Bhaviṣya-purāṇa. Bāṣkali is a teacher in the Vāyu-purāṇa. They are alive as Bashgal in the Eastern Kati area (Jettm. p.122). Bashgal is the 'capital' of the

Eastern Katis (Morg. p.161). Robertson (p.377) visited their little temples and was invited to their ceremonies.

Kātyāyana-śrauta-sūtra is a major ritual manual of Vedic yajña and Kātyāyana is the author of critical annotations on the aphorisms of Pāṇini's grammar. Kāti (pl. *kātayaḥ*) is the name of a Vedic school, *kāti* means 'wishing, desiring' from the same root as *kā-ma*, in the sense of handsome people. Kāti is the son of Viśvāmitra and ancestor of Kātyāyana in the Harivaṁśa. Prof. Georg Morgenstierne collected and translated "Some Kati myths and hymns" in the *Acta Orientalia* 1953:21.161-189. Katis and Kāms speak different dialects of the same Kati language. Among them *Sudriem* is the priest of the gods. He is Sudharman a son of Manu (ib. p.164). *Nirmalī* is the goddess of birth and feminine functions. She bestows sons and daughters. She is Nirmalī in Sanskrit. *Gyīṣ* (Western Kati Giwiṣ) is the God of War. He has no counterpart in the other Kafir tribes. His name is Sanskrit *gaveṣa* or *gaviṣṭi* of the Ṛgveda meaning 'ardour of battle, battle'. He is invoked by the Katis in their fight against enemies i.e. Muslims. The Kati words are:

Amitrõ	*namõ̃,*	*balim*	*Gyīẓo!*
enemies	subdue,	heroic	Gish.

The full hymn runs:

1. O, heroic Gish, make (the enemies) defeated by our bow!
2. Subdue our enemies, O, heroic Gish!
3. Make then defeated by our power!
4. Keeping Thee in mind we go to war.
5. Heroic Gish, bring (them) into our power!
6. Subdue our enemies!

Prof. Morgenstierne (p.185) records a hymn from Kunisht:

Musulmān	*lūi*	*piloš,*	*o*	*Gyīṣo,*	*tu*	*šūba*!
Muslims'	blood	drink,	o	Gish,	to thee	hail
मुसलमान	लहू	पी लो,	ओ	गवेष,	तू	शुभ हो

The consort of Gish is Dizăň or Disani (p.164, 188) from *Dhiṣaṇā* 'wisdom, intelligence', name of a deity presiding over wealth and gain in the Ṛgveda. Precise intelligence and wisdom in decisions are crucial to success in war.

Robertson lived for an year in Kamdesh and deals exclusively with the religious perceptions of the Kām tube. The Wai and Kam tribes were the fiercest and most intractable of all Kafir tribes, and among the two "the Kam were the most to be dreaded for their military prowess" (p.3). Their most famous god was the war-god Gish, who "had fought with and killed Hazrat Ali and had cut off the saint's head, and he also knew that eventually the god went to London" (p.308). "A Kafir thinks it a virtue and in accordance with religion to kill Musalmans" (p.190). "A man who has killed a certain number of enemies, not less than four or five, is permitted to use the blue turban taken from a dead Musalman, as a shawl or wrapper" (p.506) "The Kafirs love to dance to Gish after killing Musalmans" (p.566). "When war was imminent between the Kam and the Chitralis in 1891, ... several Kafirs went to see the Mehtar, and solemnly promised to abstain from killing Musalmans in

Chitrali territory" (p.568). Their main shrine to Gish is at Kamdesh village (p.426). Gish is the most popular god and every village has one or more shrines dedicated to his worship. They are fervid in their devotion to Gish. To make the eyes of a Kafir glisten, it is sufficient to compare him to Gish. To call a Kafir woman "Gish Istri" (wife of Gish) is the most acceptable compliment (p.400).

Among the most important deities of the Kalash is Mahandev (= Mahādeva) who comes to the Kalash valleys once a year from Bashgal (Jettm. p.71).

Father had studied linguistics under Prof. R. L. Turner, whose great work on *A Comparative Dictionary of the Indo-Aryan Languages* is a monument to our linguistic history. According to Turner, the Kafiri group retained certain phonetic features which are more ancient than those of the New Indo-Aryan group (ib. p.ix). Prof. Karl Jettmar: "the main language of Chitral is Khowar, in many respects the most archaic of all modern Indian languages, retaining a great part of Sanskrit case inflexion, and retaining many words in a nearly Sanskritic form" (Jettm. p.3). The Sanskrit word *hima* 'snow' is alive in several Kafir languages (Turner p.815).

To my father the Kafir tribes represented the fragments of the glamour of Vedic world-view, survivals of interesting words like Gish that once spoke of the glory of power. He was the only Indian scholar interested in the study of the Kafirs. When Prof. Morgenstierne wrote to Prof. Woolner, the Dean of Instruction of the University of the Panjab, he is turn sent the letter to my father on the eve of his departure to London for higher studies. The letter is cited below in full.

Vettakollen, Oslo.
27.12.1927

Dear Professor Woolner,

Thank you very much for your letter of Dec. 1st. It was, of course, of the greatest interest to me to hear about the plans ripening in India for studying the Kafirs, and I am glad to see that my remark to Sir George Grierson may have contributed something towards the awakening of the interest in these subjects.

Our "Institute" will decide finally upon my plans in a few weeks: but there seems to be little doubt that I will be enabled to continue my work in the Hindu Kush linguistic region.

I think I mentioned that my intention is to leave for India next winter, to work for some time in Quetta and Peshawar, and to go up to Chitral as early as the Lowarai Pass allows. I might try to get permission from the Afghan authorities to return in the autumn via Kafiristan – Jalalabad. I would bring a phonograph and a cymograph, a good camera and probably a small cinema-camera.

There is certainly plenty to do for more than one investigation in Chitral, and it is very good news to hear that you have found a Hindu scholar interested in and suited for this work. I suppose that he would not render the presence of an European comparative linguist superfluous, but add substantially to the value of his investigation work.

It is very kind of you indeed to suggest that he might assist me. But you must, of course, be absolutely free to employ him in the way which you find most profitable.

Personally I think that it would be the best plan, and extremely useful to me, if he could collaborate with me as my assistant in Chitral. The president and the members of the board of our Institute heartily agree in this, and I am authorised to express provisionally their sincerest thanks to the Indian Authorities for any assistance of this kind which might be rendered to our undertaking.

I think we would be able to achieve most if we could stay in Chitral at the same time, dividing the tasks between us and collaborating on the spot. This method would secure a uniform method of attacking the work, and, if your man is not already trained in such field-work, it might be useful for him to start it in collaboration with somebody who has already acquired some experience in it, and some acquaintance with the languages in question.

But perhaps you may find it inconvenient to let him wait till next spring, if he cannot be employed in getting the necessary archaeological training in the meantime. I am not an archaeologist, and I am inclined to suppose that it would add very much to the usefulness of the mission if he could get some training in that line before starting. Some knowledge of general ethnology would of course also be extremely valuable in this case.

Some two years ago I corresponded with the quartermaster in Kala Drosh; but he was not able to give me any information about the religion or the customs of the Kafirs in Chitral. I have, however, the impression that the Kalasha Kafirs have become Islamized, and that the dramatic performances etc. would have to be searched for among the Bashgalis, refugees from the proselytising zeal of Abdur Rahman.

I hope to come to Oxford to the Congress, so we shall probably meet there and be able to discuss the matter personally.

Yours sincerely

(Sd.) Georg Morgenstierne

Father reverted to the Kafirs into the 1930s and wanted a young scholar to take up field work. He had the support of the University authorities due to Prof. Woolner, and the scholar would have found a rewarding position. But no one came forward and Kafir studies have remained unrepresented in Indian academics.

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24. PAGANISM AS A METAGRID OF THE FUTURE

(written for the World Pagan Conference in Lithuania, held on 16-19 August 1999)

The *New Encyclopaedia Britannica* (15th edition, 1979) defines paganism as "practices and beliefs that are incompatible with monotheism; it thus often designates what is neither Christian, Jewish nor Islamic". In positive terms, Paganism is a seeking of the symbols of consciousness, a way to wisdom, a resonating integrity of the multiple. It is an inteface with the timeless and cosmic. No commandments but awakened awareness, no dogmas but dialogue, no ideology but ideas, so that tiny pebbles gathered on the shoreline of life become fine like pearls. When we carry these pebbles back home to our hearts, intertwined with them will be the Sea of Consciousness in our sleeves. Paganism is the flow of spiritual culture and material civilization in the rhythms of the universe, evolving into the wholeness of an inner unity. The Pagan quest is eternal, even beyond our within. We wander through all the outer worlds to reach the innermost shrine at the end. We are the Cosmic Religions, pilgrims to the yonder shore, we live to have something to outlive. Man and nature are one: banish the delusion of being different.

Mėnů saulùžę vėde pìrmą pavasarė̃lį
Candra-Māḥ Sūryām udvāha prathamaṁ pravatsaram

What a moving dainos of Lithuania giving a persona to nature, wherein humans harmonise with the universe. The winds of primaeval spring caressing the hearts of men. The light of the sun and moon expelling all dimness and darkness.

Dainos is akin to the Ṛgvedic word *dhenā* in the sense of 'speech reflecting the inner thoughts of man'. The *dainos* or *dhenā* are the human ascent to the Divine, and not a Divine condescension through a prophet via a book. They are *sādhanā* or visualisation, contemplation, luminosity growing from within. Sādhanā is a epiphany of the divine in human consciousness. In the words of the Ṛgveda it is to find the bonds of Being in Non-being (*sato bandhum asati niravindan*). In the ancient Indo-European world, realisation was central to human transcension, as distinct from revelation in the three Judeocentric traditions. Revelation is the body of truth which is made known by a prophetic tradition. It is a communication to a lesser mind and demands unquestioning acceptance. Realisation or sādhanā, on the other hand, is a visualisation of truth, a cultivation by meditation, a transfiguration of the individual into the majesty of the Divine. Epic moments of human life are fragments of Divine splendour. As the Bhagavad Gītā says:

yad-yad vibhūtimat sattvaṁ, śrīmad ūrjitam eva vā /
tad-tad evāvagaccha tvaṁ, mama tejo-'ṁśa-sambhavam //

"The universe is animated by an all-pervading divine radiation: wherever this current attains a particular intensity, a higher voltage, revealing itself as beauty, power, wonder, there the Supreme becomes apparent, there is the Divine."

The Word Pagan Congress held last year has awakened the world with a lion's roar. I am reminded of the words of a great Buddhist philosopher Asaṅga who characterised Buddhism: "As a lion unfrightened by noises. As a wind, not to be captured by a net. As a lotus leaf impervious to water. As a rhinoceros treading in the majesty of solitude". The Pagan Charter issued by the First Congress seeks values-sensitivity, futures-creativity and holism. It brings a clearer understanding of the depth and feeling of Pagan values. We may structure it under four heads:

1. Love of one's land and history
2. Sacredness of all life
3. Divinity of nature
4. Polycentrism, or Unity in Diversity.

1a. *Love of one's land.* *Žemýna* or *Zemės Māte* 'Mother Earth' (compare Persian *zamīn*) is a Lithuanian goddess with all-pervading functions. She is the mother of fields, forests, hazels, mushrooms, sauna, sand, fire and even death: she has around seventy hypostases. The Lithunian word is cognate to the Ṛgvedic *jman* 'earth'. In the Ṛgveda she is the boundless mother, great, firm and shining. She is celebrated along with the Sky: *Dyāvā-pṛthivī*. Earth is the mother of man, and heaven the father (*Dyauṣ pitā pṛthivī mātā*). The territorial imperative is fundamental to life. The biological sciences accept the concept of territory as a genetically determined form of behavior. "A territory is an area of space, whether of water or earth or air, which an animal or group of animals defends as an exclusive preserve...". Some mysterious flow of energy and resolve invests territory. It is a force that shapes our lives in countless ways. Sanctity of the earth, love of the land induces spiritual universality. It is the end-result of a long agricultural tradition. The Judeocentric religions crystallised in arid zones and are the end-products of pastoralism which is violent and predatory. Pastoralism is defense-intensive. For cohesion it seeks a high Military and Political Participation Ratio (MPPR). Paganism evolves from an agricultural world-view. The Lithuanians, Indians and other Pagans could preserve their native spiritual roots as they were wedded to their lands. An agriculturist would grab the land of another only if the land were scarce and if he disposed the labour to till it. Agriculturism is labour-intensive. His is a world of sharing, of humane distillation, of intrinsic multiformity, and of the freedom of choice. He values the rights of humans to be "sculptors of themselves", as well as a vast variety of peoples as against a chosen people. Paganism is a polytheistic world of inherited metaphors flowing into the perennially new.

1b. *Love of history.* The Eternal is value and the New is meaning. To India and Lithuania millennia of Time are "living space", the subtle and profound unseen of Becoming. The Baltic people have inhabited their present territory from the second millenium BC. At that time their domains extended as far as Moscow. The Lithuanian language provides a bridge between the Vedic language and the living European languages. The Lithuanian *Dievas* is the Vedic *Dyaus*. He participates in ecstatic song and dance when the boundary between the transcendental god and the earthbound farmer is blurred. Special attention is devoted to the cultivation of barley from which beer is brewed. Beer is the drink of Baltic sacral feasts. It is *yavāgū* in the Ṛgveda, from *yava* 'barley' the same as

Lithuanian *javai*. The Weather-god *Perkúnas* is the Vedic *Parjanya*. The marriage of Suryā to the Moon is mentioned in the Ṛgveda. Millenia is the common heritage of the Pagan world. The sanctity of Eternity is reflected in myths and sacred rites, in lyrical survivals and poignant attachment to the Perennial (Sanātana) both in India and in Lithuania. History is the deeper ground of our existence. Poet Goethe says:

He whose vision cannot cover
History's three thousand years
Must in outer darkness hover.

Wounded time seeks resurrection in the World Pagan Conference.

2. *Sacredness of all life*. Intense concern for the sanctity of all life and the interdependence of all sentient and stationery life as well as inanimate nature is the hallmark of Paganism. The worship of woods and waters, of trees, stocks and stones, of fire and animals among the Lithuanians and Latvians go back to very ancient Vedic rites. The life cycle of the humans was dependent on the festival cycle of the agricultural seasons. The deities of the embodied state of human life found harmony in theurgy, that is communication with the divine by external rites. Hard work found joyous festivity in the *daina* (Vedic *dhenā*) sung at birth, marriage and death. They celebrated man's place in and dependence on nature, a metaphor of the Divine. The summer and winter solstices mirror the yearly cycle of spring and autumn. They are the Puruṣa 'the Supreme Being' and Prakṛti 'Nature'. The human and the Divine participate in ecstatic song and dance. In the Ṛgveda, the inanimate and the animate are divine. The divine steed, the Horse symbolical of the Sun and Fire, the Cow as beams of the Dawn, the Kine and the waters, are symbols of many-splendoured life. Even the Germanic god *Odhin* transforms himself into an Eagle. The phenomena of nature, aerial and celestial, and the Earth itself are deities in the Ṛgveda. Rivers, mountains, plants, sacrificial implements are as mighty as heaven. They are invoked to drive away demons and destruction, and to bestow wealth and offspring. The forest is a deity under the name of *Araṇyānī* in the Ṛgveda 10.146: striking a post-modern note on the conservation of ecological balance. The heaven and earth of the Lithuanian universe have an echo in the Dyāvā-pṛthivī of the Ṛgveda. In the Lithuanian marriage ceremony the gods gather in the sauna, a holy precinct. A fire is lit, birch whisks are brought in and water is drawn. The whole ceremony reminds of the marriage rites of the Gṛhyasūtras with the ritual fire lit with sacred faggots of specific woods and *saṅkalpa* with water. The Latvian designation *feedi* 'blossoms' shows that in early times Baltic offerings also consisted of flowers and fruits. To this day, in India we have the offerings of flowers and fruits, besides incense, lamps and perfumes. The immensity of creation wherein the kingdoms of plants and animals, stones and natural phenomena harmonise with the Human is the divinity of the biosphere. Viṣṇu incarnates as fish, boar, tortoise. Buddha is born in several animal genera in the Jātakas to gain perfection in the six transcendent pāramitās.

3. Now we come to the third concept of the charter of Paganism: the *divinity of nature*. In Sāṁkhya philosophy, Prakṛti or Nature and Puruṣa or The Transcendent Being are respectively the visible realm and the transcendental foundation. Mind is among the material phenomena illumined by transcendental consciousness (*Chit*). It is Eternal Realities (*Satya* from the root *as*

'to exist') that give our existence both meaning and value. *Ṛta* of the Ṛgveda is the cosmic order that is natural as well as ethical. It is impersonal: it has no personification. It exists independently of the gods, who maintain the cosmic paradigm to protect the world against chaos and ignorance. *Ṛta* is the cosmic rhythm and *Satya* is the flow of Life. In the Lithuanian tradition, *Dievs* (*Dyaus*) sets down laws of the universe as a framework for life. Man is free to order his life in accord with moral or divine laws and practical needs: he has the freedom of choice as well as the responsibility for his actions. This is the theory of karma. He is not born in sin, he inherits no sins, and only his own actions absolve him or involve him in sin or in merit.

The five elements or *pañca-bhūta* are: earth, water, fire, air and ether. They are the ground and activators of purification and intensification of life. Today as pollution of the ecology proceeds at a rapid pace, the Pagan rites of divinizing Heaven and Earth gain a new meaning. The cult of *Saule* or Sun, the celebration of the summer solstice, the Moon God *Meness* who traverses the sky on his horses (namely the morning stars who are from the Vedic Aśvins) are our links with Nature, which have to be respected and protected. Offerings to *Žemýna* or 'Earth', or *Zemės Māte* 'Mother Earth' ensure that forests will function as lungs of cities, gardens as welfare cycles and fields of crops as life cycles. Humans remain dependent on the gods, and the social context functions on a cosmic level.

Fires were never extinguished in the domestic hearth in Lithuania life the household fire (*gārhapatya*) in India. Fire was kept perpetually burning in special sanctuaries on high hills and on river banks tended by holy minds in Lithuania. The fire of the sanctuaries became the eternal fire, the idealised fire whose flame kindled in the dainos and kept the heart of Lithuania alive in the frozen frontiers pulsating with life. The opening words of the Ṛgveda pay homage to the fire: *Agnim īḍe purohitaṁ*. They are the first words of the Indo-European people that have lived on for millennia. Fires kindled on river banks remind of the etymology of the name Lietuva from the root *lei* 'to flow'. The flowing rivers gave the idea of constant progress: "where the clear stream of reason has not lost its way into the dreary desert sand" (Tagore). The sands are the birthplace of Judeocentric monocentrism.

Paganism is the new sociology of ultimate concerns. The infinite universe is a cathode and the perceiving consciousness of humans is the receiving anode.

4. *Unity in diversity* is the fourth concept in the Pagan Charter. Unity and diversity are the two banks of the river of culture and civilization, of the heart and the mind, wherein flows the multiple in freedom. The flow is constant change, as well as perennial diversity and richness of reality unfolding. The original meaning of Lithuania or *Lietuva* is 'flowing waters'. Likewise the word Hindu means the great river Sindhu. The ever-flowing waters remind us of the play *The Bacchae* of Euripedes: "Many are the shapes of things divine". This acknowledgement is a touch with the depths, a new turn, a re-turn to polytheism. Friedrich Schelling says: "Polytheism.... is the way to truth, and is thus Truth itself".

In the play *Prometheus Bound* by Aeschylus the hero announces that Zeus will one day die because he forgets other gods, and asserts himself as the Only One. 'The God' dies of monocentrism. David L. Miller says: "It would seem inevitable that the God of the monotheistic theology would die, that He would suffer an ineluctable demise. The imperialism of the mind.... cannot forever endure. ..... Thinking monotheistically about the deepest matters of the heart and spirit cannot put man in touch with life".

The sharp attacks on Paganism were attacks on the multifaceted richness of structures of consciousness. The early Christian Apologists "could see nothing but evil in the Greco-Roman civilization" (EBr. 1979:13:1080). The 'soldiers of Christ' dubbed the non-Christians *pagani* 'raw rustics' (Tertullian, about 202 AD). The Latin word *paganus* means a 'village, something joined together' akin to the Sanskrit root *pāś* > *pāśa* 'that which joins'. The word *page* was originally *pagina* 'strips of papyrus fastened together'. Paganism unites by owning multiformity. Paganism is the re-birth, the re-naissance of the gods and goddesses, rites and ceremonies, songs and dances, the discovery of the multiple centres (polytheism) of value and meaning. The divine centrum is everywhere, infused with the many, corresponding to the common and universal fact that we are all both human and divine in our own ways. Paganism is a princely kiss reverently placed on the Sleeping Beauty of religious thought.

25. PAGANISM AS THE DIVINE WITHIN

The definition of Paganism as "practices and beliefs that are incompatible with monotheism"; in the 1979 edition of the *Encyclopaedia Britannica* makes it clear that paganism is a hate word and that monotheism is the only desirable goal to be achieved. The Latin word *paganus* means 'a villager' and it denote rustics, those without civilization. Likewise the word heathen, used by Ulfila in the Gothic translation of the Bible, means 'those who inhabit open, rough land or heaths'. The highest civilisation of the Greeks and Romans was called 'rustic' to demean these cultures which are the foundations of modern Europe. It was not only insulting, but an inaccurate, intolerant and aggressive expression used by the army of Christ. These soldiers of Christianity carried on sustained persecution of pagans. The Church unleashed a cultural revolution for the destruction of urban and then rural culture and finally conversion was carried out on pain of death. The sketch below illustrates Charlemagne's method of converting the Saxons:

Monotheism was born of the special conditions of prophet Isaiah who comforted the Israelis in exile that Jahweh is not merely the god of Israel, but the only God, the omnipotent, who created man, heaven, and earth and does all things. Thus arose the fundamentalist view of the Ultimate: The Only One True God (five exclusives in a row). This was not the statement of a human being, but that of God himself. The prophets were uttering the words of God. It was a Revelation (with a capital R).

Just as God was Truth, Revelation was also divine Truth. It closed all questions and the spiritual quest of Humanity ended. When someone asked what God did before the world was created, St. Augustine answered: "he made a hell for the inquisitive". Monotheism of the Judaic traditions is a dogma, that shuts all quest of the spirit. It is an ideology where no new ideas may raise questions. It is a denunciation of the future and a 'frozen' time that should not thaw. In the Anglo-Saxon Laws drafted by Archbishop of York for Canute the King of England from 1016 to 1035, it is forbidden to pay homage to the Sun and Moon, fire and rivers, springs or stones. The rites to nature were loathsome to God. Nature was disowned.

Paganism is human, has many dimensions, accepts change as integral to spiritual evolution. It is beyond time and is not hampered by the divinity of revelation. It has no dogmas and owns dialogue with the many, as well as the awakening of consciousness from within. Man transcends by the indwelling divinity in him, rather than be guided by an anachronistic formulation that was relevant in the age and in the context in which it arose but became outdated by new developments. It is polytheism as contradistinguished from monotheism with its five exclusives enumerated before. It is Divine within that grows through visualisation, contemplation, meditation. It is beyond matter and beyond mind, and irradiates human consciousness. It is the incandescence of Being. Monotheism is obedience to an externality, to a power that was conceived in ages past and cannot be redeemed by change in the context of the present, in the context of our lives. It is a condescension of God rather than illumination of our Being. In polytheism, the Divine is within us and we ascend as part of human transcendence. In monotheism God is beyond us and we have to condition ourselves to its tenets. It is religion which according to the ancients is from *religare* 'to bind up'. It binds us to a belief that we *have to* accept, and at the same time we *have to* own that it is True. It is not illumination. It does not evolve from inner wholeness. It demands unquestioning acceptance. It is communication to a lesser being, from a higher being God through an intermediary. In polytheism, Life is divine, nature is divine, and the individual seeks his transfiguration into the majesty of the Divine. In Sanskrit it is said: *na adevo devam arcayet* that is, we should divinise ourselves to worship the Divine. While in the Christian tradition, the flesh is sin, and the genesis of humanity is a Fall, in the Ṛgveda we are inherently Divine. In polytheism, all Life is divine: men, animals, and trees share the sanctity of the totality of life. The trees do not move but they stand. Animals are *paśu* in Sanskrit, from the root *paś* पश् 'to see': they see and respond to stimuli by instinct. The English word *man* is from the root *man* मन् 'to think' (compare Hindi *man* मन, *mānas* मानस 'mind', *manana* मनन 'thinking'). Humans have the higher faculty of thought, of retaining that thought as memory and learning, so that it becomes a basis for new ideas. It is a continuing process of evolution of ideas, the rise of proto-technology and technology, of interacting with natural forces and cosmic phenomena. In the realm of the spirit, humans realise the unity of all manifestations of Life, of sharing existence on different levels, and a harmony of the world around us. This vast existence is the goddess Gaia of the Greeks. *Gaia* is the earth, the cow, the flowing river, the shining rays of the sun. It is a multi-semantic word from the Ṛgvedic *gā*, *gau*, *go* with these many meanings. In the monotheistic systems, there is Only

One Truth namely God. He is sacred and his Revelation has an exclusive sanctity. This monocentric view has brought us to our present plight of the pollution of the environment. It calls for a new paradigm: *para* 'beyond' + *digm* 'to show': a seeking beyond, the epic of multiple visions wherein life is not sin, but sanctity. Lord Buddha speaks of his pre-incarnations in the Jātakas when he was born as a king, a sage, a bird, an animal, an aquatic animal and so on. Thus Buddhism proclaims that all living beings are capable of the highest Bodhi or Enlightenment, and as such are 'potential Buddhas', in Sanskrit *Buddhāṅkura* 'Sprouting Buddhas'.

Polytheism has many centres of being and becoming, and thus owns both the temporal and spatial dimensions. Time and space can condition existence and transcendence. What may be true in the desert may not be so in the lush green lands. Monotheism arose in the arid zone of the earth where the featureless desert inscribed its mono-tone, its One recognition and gave a determinate focus. The un-inhabitable landscape dictated: life and nature were divorced from the Divine. The desert imbued with its tyranny of burning sands could not be a holy place. It was a registration of anomaly. It gave an Absolute of an unchanging beyond, of The One, as it was itself One unchanging. Hardly a person is seen in the arid expanses. It invoked de-humanization in the euphemism of a Divine Revelation. Polytheism is a product of agricultural landscapes wherein a place is imbued with significance, where man finds food for his body from the green fertility of the land, water from a well, lake or river to quench his thirst, the wood, forest or tree to share its 'growing' with him, and the height of a hill or peak to uplift his being. These fluidities of nature, as distinguished from the fixities of the desert, provide man extensive foci of veneration and worship. Polytheism was the origin of polycentrism where the many were owned and honoured. It was a system of sharing among men, among tribes, between humans and nature, and of a relationship of the human, cosmic and divine: a cosmo-the-andric (*cosmos+theos* 'divine + *andros* 'man') vision. Monotheism is the matrix of monocentrism, of the intolerance of any other, the establishment of The Only One, and the conquest of alterity: so humans have to conquer nature rather than live in harmony with nature. It has led to the pollution of the environment, and the major concern and curse of modern man in all his plenitude is the destruction of the environment. To the early Christians, tree, rock and water were the commonest markers of a pagan site. So the Council of Tours designated on 18 November 567, that rocks, trees or springs are incompatible with the church. In 315 St. Martin was cutting down sacred trees. When St. Boniface was converting the pagans of Hesse around 723 he chopped down a centuries-old oak tree of amazing size near Göttingen. Thousands of millenium old sacred trees were cut down over the centuries by Christian bishops to treat the power (numina) of the gods with disdain. The Chronicles of Cosmas of Prague (1045-1125) say that like idols, trees should be destroyed, to curb Slav paganism. The doctrine emerging from the desert could not tolerate trees and springs and rivers. The great sculptures of pre-Christian Europe were smashed to pieces by missionaries as a sacred duty. Around AD 400 there were 455 temples in Rome—all were pulled down by the Church. Adoration of statues was banned in AD 353 on pain of death. Statues were considered as mere art and put into museums. In 392 holidays were turned into workdays. Turf altars, sacred like *dūrvā* and *kuśa* grass

in India, were banned on pain of forfeiting land and house. In the 5th century, Rome banned pagans from employment in the army, bureaucracy and legal system.

Destruction of the great Classical civilisation of Europe was a pre-requisite of Christianisation. European historians have used the term 'Dark Ages' to cover the period from the destruction of Classical civilisation and the revival of learning in the 15th century. Now this phrase has been dismissed: Why? The modern world was born of Classical paganism in the Renaissance: a rebirth of human values. Re-naissance is re-birth or *punar-janma* in Indian languages. With an emerging world order of many centres, monocentric theology, polity or economy cannot contribute to human well-being. Prof. David L. Miller says: "Thinking monotheistically about the deepest matters of the heart and spirit cannot put man in touch with life". We have to be both human and divine, in our many ways, with our minds becoming More like the expanding universe. As a river is bounded by banks so that it can flow, so have our minds to be embanked by values of continuity and change, unhampered by monocentric dogmas.

26. CULTURE AND CIVILIZATION

Besides the Socratic logic of a syllogism or the binary logic of the computers, is the fuzzy logic of new technology. Fuzzy logic transcends intellection and moves towards visualization (sādhanā) as a part of the process of intellection. It is a healthy sign that the West is moving towards this desirable direction. West is the creative aspect of humanity today: the sun rises in the East but ideas arise in the West. When the West starts speaking of fuzzy logic along with new technologies, as well as lesser consumerism, they arrive at the *madhyamā pratipad* or the Middle Path, a humane dimension of life. The Middle Path needs to be emphasized and Come Carpentier's formulation of cosmosophy contributes to this emerging paradigm. In the West the Middle Path will gradually come through new technologies that may become the 'sage of dimension' of our century.

Production or Karma Yoga? But production for whom? Production for consumption by the elite or production for the masses in need. Nobody would deny Production, as it is the basis of Progress, but it has to have a humane dimension. To give a concrete instance. India's silos are full of food yet people are dying of starvation in many parts of the country. Who is responsible? Intellectuals have never raised a voice. Justice has to supplement law. There is law everywhere, but is there justice anywhere? So long as there is only law, justice will elude us.

Language is a barrier in the formulation of a new paradigm. The first element of the Greek word paradigm is Sanskrit *parā* 'beyond' i.e. going beyond the physical world. The second element *dig* is from the Greek *deiknomi* meaning 'I see'. The final suffix *m* denotes abstraction, like *ma* in dhar-*ma*, kar-*ma*, which is the Sanskrit suffix for abstraction. Thus, paradigm is the abstraction or the vision which transcends the physicality of this world. Emphasis on physicality has been a part of Greek thought. The Sanskrit *bhūti* 'being or becoming' became *phusis* in Greek which gave rise to 'physical'. 'Being and becoming' converged into physicality in Greek. The Greek statues intensify the representation of the body as such, and the body dominates Classical art and thought. A statue is not the concretization of the Unmanifest, of Enlightenment or of Renaissance in the sense of the rebirth of the Spirit. Cognates of Sanskrit words in Greek, Latin and other European languages emphasize physicality. In the 19th century the Germans conceptualized *Weltanschauung* which became 'world-view' in English. Were the Indians to formulate a world-view, it would be some word like 'cosmic view', as our world is a manifestation of the cosmos. The physicality of the world is from a transcendence of the cosmos. European thought does not emphasize the cosmicity of nature. The holistic paradigm being worked out has to own both materiality and transcendence. Humanity will also have to consider the Indic view of *aparigraha* or non-acquisitiveness. Civilization will have to give up its alluring ills. It will have to cure the AIDS of materialistic philosophy. Philosophy does not become a value by itself. It becomes a value in a humane context ascending into a trans-human dimension. The word *homo* is from the Latin word *humus* 'soil'. In this context, a human being

pertains to the earth, he is with a body of clay. On the other hand, the Sanskrit word *mānava* or *manuṣya* is derived from the root *man* मन् 'to think'. The Germanic word *Man* is cognate to the root *man* 'to think', and signifies 'one who thinks'. Linguistic accents make a difference in working out a new paradigm. The primacy of worldly existence has to be reinforced by transcendence, as existence and transcendence are complementary categories. In India, *māyā* and *māyāvin* are life and divine transcendence, creation and the uncreated beyond are co-substantive. It accepts the identity of the two, as we are a part of the cosmos. The expression holism emphasizes that we are part of an interacting universe. We do not introduce holism into the cosmos, rather we inherit it from the cosmic dimension.

Any exercise of working out a new paradigm will have to consider norms that coordinate the cosmos and humanity. Civilization is not the Centrum, it is humanity and the whole of sentience, both animate and inanimate. India says *deho devabhṛt* देहो देवभृत् 'the body is the bearer of Gods'. Each and every part of the body is divine. The divine, the human and nature are interdependent. At a lunch at the residence of the Ambassador of Italy, an Italian actress wanted to know the difference between Hinduism and Christianity. "Madam, simple. You are born in sin, I am born in divinity". She said: "it is a beautiful religion!" The whole of existence is endowed with Value, with the supernal. We have to disown the "negative factors" of science, of civilization, of development, just as we do not accept war. The UNESCO charter begins with the words, 'war is born in the minds of men'. Likewise, civilization, culture, and values are born in the minds of men. They emanate in minds not committed to a system of dogmas. The first thing a scientist learns is not to accept a dogma, to be open and to seek a pathway. We have to be beware of reason so as not to be led into lanes of dehumanization. When civilization makes development *the* central point, reason as the core, and sidelines humanity it grazes civilization itself. In ancient times a *civis* was created out of a forest. The Latin word *civis* is cognate to *Śiva* in Sanskrit. *Śiva* means 'auspicious'. A civis is auspicious in contrast to the woods, which are infested with carnivores and other kinds of animals. When a civis was completed, a temple was created as an extension into the forest. The word temple is from the root *tendere* 'to extend', like the Sanskrit root *tan*, which also means 'to extend'. Thus the space of the civis was extended. By adding the suffix *ple* the word became *tem-ple*, like the word *sim-ple*. Temple became 'con-templation' with prefix 'con'. Today the world has converted that 'temple' into a 'civis', into a material 'civilization'. That extended space, that consecrated place is receding into the utilitarian consumerism of civilization. We need to precisely assess and make a positive statement of the 'denigration' of certain aspects of civilization, like consumerist development, so as not to be swept off by its linear logic. Reason is not conducive to life all the time, just as unreason is not promotive to life. Complementarity of opposites is crucial. *Advaita* or 'not-twoness' has to replace 'oneness'. 'Oneness' breeds dominance, 'not-twoness' promotes complementarity, and 'sharing'. In the 1930's Wendel Wilkie spoke of a world citizen. This idea has continued down to the present as globalization, downsizing of countries, denial of sovereignty of nations, human rights as bullying tactics by the strong, and other formulations that abridge basic rights of peoples. The new

terminology is a smoke-screen for domination. We have to negate euphemisms of globalism. Certain aspects of civilization have to be disowned so that humankind can live. A human being is not just inert soil in the sense of Latin *humus* but is also divine. Divinity is inherent in humanity. Man creates God in his own image, but does God really create man in his image? The Buddhist concept is inter-dependent origination, not creation by a Creator. Inter-dependence venerates nature in its multiple levels and in its many moods. A monocentric approach ultimately leads into blind alleys of domination and destruction. Once destruction starts, the self cannot survive the process. Civilization without spirituality is a bulldozer, the deadliest *asura* that has been created by man. Modern Euro-centric civilization inherits the symbolism of the muscular body of a Greek statue. The Greek statue dominates Western thinking. During a visit to Munich in 1964 I had the unique privilege of hearing the *Götter-dammerung* 'Twilight of the Gods' at the same theater where Wagner used to play. Why the 'Twilight of the Gods'? Does Wagner express anger or anguish? The arrogance of monocentric civilization has to give place to the humility of a multiple and divine humane being.

India's world-view is non-acquisitive. It is the measured possession of the material and enrichment of the spiritual. Gandhiji provides us with a paradigm for this century and the coming centuries. He was the first to point out that the Western world view ultimately leads to ruin, and this is happening today. Scientists are cloning life, and creating a new cell. What does it forebode for the future? Something sinister may come out of going so deep into the processes of nature. Nature in the West has been an inimical element, red in tooth and claw. In India nature was benevolent, and human-friendly. The earth is a mother, while in the classical Greek tradition Heaven as Zeus the Father is more important. This quest for the Heaven alone and relegation of the Earth to the backyards of the mind and of human life raises problems. The search of knowledge, pure and *per se*, but without value, again creates an explosion which may be even more serious than what would happen if all the nuclear arsenals were to explode one day. If the new cell, the new cloning somehow take over and go wrong in their assessment — after all they are mechanical — in their ignorance of the complexity of nature they may lead to an irreversible apocalypse. Brahman is the immensity of nature and life together. A new paradigm has to seek its philosophical foundations in the vortex of life itself.

Western scientists, particularly the physicists, have been involved in trying to understand Indian thought, beginning with Schrödinger, and coming down to Heisenberg who was influenced by Buddhism in his theories of physics. The central point has been missed by the scientists. It is not only the philosophical aspects of Hinduism or Buddhism that have to be understood, but also the *way* we understand them, the way we utilise them in life, that is not only their knowledge aspect but also their life aspect. We have to go into the dimension of 'going within'. The 'going within' has to be put into the new paradigm. The externalities have become too prominent after the Second World War. The Second World War was a major watershed in human history, not only politically but also philosophically, materially and culturally. Things changed rapidly. Sciences became technology. Pure philosophical thought was conditioned not only by pure sciences but also by technological advances. Today, technological developments are conditioning most aspects of life. We have really

to go within rather than to create only externalities, which may not coincide with our inner life or the inner being of life itself. In Indian thought, plants, animals and even stones have consciousness of varying degrees. They are not inert. Internalization of the new paradigm has to be all-pervading.

The relationship of man and God is a complex question. God is also a source of problems, besides their solution. Terrorism and resultant violence comes from concepts of God. Certain formulations of the divine have to change. God and his relationship to man needs basic reformulation. It is not only the scientific dimension and its practical application in technology that has to change but also our perceptions of Ultimate Reality. This Ultimate Reality has to be a creative reality. In Buddhism, it is inter-dependent origination, and there is no Creation. Inter-dependent origination pre-supposes or post-supposes inter-dependence of nature and of life, wherein nature and life are inherent in each other. We have to consider the dynamics of the relationship of the divine, nature and life. The celebration of the millennium of the Baptism of Rus held in Moscow decades ago was an important political, cultural and economic manifestation of the understanding of God and his relationship to life in general. Islamic fundamentalism again has its basis in man's vision of God. Where are the duties of humankind? Rights have been emphasized in the last two centuries. The 19th and 20th centuries have been centuries of rights. Will the 21st century be a century of duties? It was discussed with Smt. Indira Gandhi the Prime Minister by Côme Carpentier and his father, and duties were enshrined in the Constitution of India. The problems created by rights can be mitigated by duties. Duties are an important factor in societal functioning. Duties not only to God or to the state, but also to humankind as a whole.

The idea of the written word as being sacrosanct has also to be reconsidered. What is more sacred — life or God? What is life? Acquisitions or beyond them. If a television is six months old in Japan the owner says: I am sorry, my television is very old. I respond: I am proud that my television is forty years ancient. The Japanese gets shocked. He feels that gadgets are sacred. Over-heating of economy, the race of consumerism, surfeit of mechanical contraptions overcrowd Japanese apartments: how many things can they put in their crowded apartments? A Japanese house bulging with possessions up to the ceiling: you feel that all these things may fall on you when you are asleep on the *tatami*, if there is an earthquake. The grand idea of disowning possessions is *aparigraha*. Disowning possessions is part of owning.

No need to mitigate the Western concept of civilization with an equally powerful cultural dimension. Culture and civilization have unfortunately or intentionally been confused by Huntington. Huntington came to deliver a lecture at the Rajiv Gandhi Foundation. I asked him: Why do you not make a distinction between culture and civilization? Civilization is materialistic, culture is spiritual. Civilization is not the only end product of human endeavor. Our striving should also be to find a richer human personality. Richness does not come with jewelry, clothes, and the like alone.

Non-possession or *aparigraha* has to condition this century. Culture has to be a major component, with a new definition, along with the materiality of civilization. This cannot be done in a single paradigm from one tradition. In his dialogue with Pandit Jawaharlal Nehru, André

Malraux said: the European has to fight evil, he cannot live without fighting evil. If there is no evil, we have to invent evil. Invention of evil is becoming an important category in our 21st century. Evil is being invented and a superpower is fighting 'evil' all the time. How can there be a coming together, a universal paradigm? The world has to discuss as to what it is willing to give up? If not, then we may need ten earths to fulfill the wishes of six billion people! The increasing population will of course decrease one day by some blunder of technology. Military action may bring in an apocalypse. Modern man has to learn to forego accumulation on his vast pilgrimage to a humane future, not only human but humane. We have to chart a map of the road leading to spiritual and physical development, in a union of the human, natural and divine, where all the creative elements meet in a quintessence rising above them.

27. PANCHSHEEL: A HUMANE INTERNATIONAL ORDER

Panchsheel has been the Timely Rain, the Golden Spring, to renew the veins of global polity, beyond the surgeonry of hegemonic monocentrism, the fragrance of multiple identities, the hope and mind of many men, the hidden deep whence humanity shall flower in multiplicity. Panchsheel is the splendour of Ourselves (plural) that celebrates the vastness of the cosmos and our tiny states on earth. No centrality and superiority of any nation, no chosen people. Humans share a cosmology that is always becoming. Panchsheel conserves the dreams of peoples, their perceptions of human existence and its aims, worthy of the ageless spirit of their Collective Super-conscious. It is conditioned by centuries of time and space, where diversity is a virtue, and the dwelling places of the mind are many. No single conception can define the ineffability of the experience of billions. The Kena Upaniṣad says: "it is other than the known and above the unknown." The Panchsheel is to continue our journey with a firm grip on security and strength, steeped in the coming together of life and land, culture and civilization in the plurality of human existence. It is a political formulation of the fundamentals of collectivity, interactive universality, negation of interventionism, respect for reciprocity, the validity of alterity as opposed to hegemonism, and the 'territorial imperative' as the basic biological foundation of the sovereignty of states.

The Panchsheel emerges from the deeps of time and culture. As Pan Tao writes in the *Beijing Review* of 10 June 2004: «The idea of the Five Principles can be traced back to ancient China. Several thousand years ago, during the Warring States Period (475-221 BC), the great Chinese philosopher Confucius expressed the thought of "maintaining harmony though difference exists" and "harmony being valuable".» China regards these principles as based on the essence of Chinese tradition, as well as in the fundamental interests of all countries around the world. While these Five Principles were enunciated by Prime Minister Pandit Jawaharlal Nehru, Chou Enlai, and U Nu of Burma, they were named Panchsheel by President Sukarno of Indonesia, from the great Indonesian classic *Sutasoma*. The national motto of Indonesia *tuṅgal ika bhinneka* is also from this Buddhist poem of Sutasoma. The Five Principles are rules and guidelines to shape the states in their political and verbal behavior. They are the *natural* and *positive* embodiment of right action, right speech and right life. They are the basic moral compass. Emperor Aśoka re-oriented his life after witnessing the horror and death wrought by war. This inner revolution of empathetic relations with states as human collectivities is the noble inheritance bequeathed by Emperor Aśoka to the world. It is the awareness of and responsibility towards others. Panchsheel inherits this frame of reference to rejuvenate natural human vitality, to 'de-claw' the forces of brute power, to prevent any eventuality of 'mega-death' by narrow egotism of monotheistic globalism. In China, 'power and virtue' gained pre-eminence as a political concept with the advent of Buddhism. It arose from the Buddhist teachers who came on horses to bring the message of inner and outer peace, respect for diversity, a sensitivity

to human feelings and the other person as the fullness of one's own experience. The horses on which ācāryas rode were used for defence, and the sutras they brought enshrined virtue. Thus 'power and virtue' rustle in the deeper consciousness of the Chinese people, and find expression in the Panchsheel, which itself is a Buddhist term. To the Chinese, the way to the Western world, that is to India, became the Path of Sutras. Across the vast stretches of desert, in the void of the self, they heard the echoing of "I am the Truth".

Religions, cultures and languages (all plural) can play a role in creating a cultural sphere to uphold transnational principles of shared values. In this, Panchsheel are principles of a symbiotic and enriching relationship. Buddhism with its multiple universes of gods had softened sinocentrism, and Chinese literati were ever on perilous paths to Serindia and India to acquire new sutras, new concepts, new art forms, new scientific knowhow, new military perceptions like 'power and virtue'. The interior and exterior were no longer sharply contrasted. The interactive mindset did not shut out the foreign but welcomed heterogeneous elements. It became an open culture. The pre-existing religions and thought systems harmonized with Buddhism. India and China with their millenarian experience can provide an alternative to Huntington's three fears: (i) dominant Western civilization is reaching a low ebb, (ii) the hegemony of Western civilization can be endangered by the Islamic and Confucian civilizations, and (iii) dominance by force to prevent the dissolution of hegemony. Huntington uses culture and civilization as interchangeable synonyms. A clear conceptualization of culture and civilization can contribute to their peaceful coexistence. Life sphere has two tiers: the inner core and the outer shell. Culture is the inner core: the ideals or standards on which value judgements, aesthetic feelings, and other aspects of the ethos are expressed. Civilization is the second tier of the life sphere, the outer shell of institutions, social apparatuses, scientific knowledge and technologies to maintain the life sphere. Civilization the outer shell, is built on culture the inner core. Both are closely linked. While civilizations can be global, cultures are of a pluralistic nature. Technological innovation, instantaneous transfer of information, global political and economic systems transform into a near-unified globalized civilization. With the universality of civilization, differences between cultures take an ever-increasing importance. The apparatuses of civilization are used in accordance with the ethos and values of a culture. Diversity of cultures and sharing of common civilizational apparatuses are imperative. India and China have a history of two thousand years of harmonious interaction between different life spheres. Polycentrism has made them reap the benefits of cultural diversity. India and China have traveled on the road to a distinctive Asian value system of (i) restraint of individual desires and ambitions, (ii) harmony with nature, (iii) concert between the group and the individual. The economic analyst Samuel Brittan sought to debunk the myth of the "Asian model", evoking a spirited charge from Prime Minister Mahathir Mohamad that superpowers were imposing standards not appropriate to the needs of poor countries. Stunning reaction followed: the currencies of the region went into a free fall: what a symbolic timing! The Asian model posits equitable universals with regional variants, respect for independent sovereign nations, patience in international affairs, and renunciation of hegemonistic sacred missions

of any kind. The optimistic assumption of international dialogue is: cultures can inspire and civilizations can learn from one another.

The European perceptions of eurocentrism and the general theory of civilizations are both structurings of a mind that has seen phenomenal advances during the last millennium. The Western mind is seeking room to dominate a pluralistic universe, while it is rooted in the meaning and being of its own thinking and understanding. It does not seek either a revaluation or transvaluation of its *bodhicitta* in the rich structures of consciousness of Buddhism, Hinduism, Taoism, Confucianism or Shintoism. The arrogance of a "Higher Religion" generates its own antagonisms and may become its own obituary. A uni-dimensional norm of humanity is against the deep reality of history. We have to discover freedom to acknowledge variousness. All the centuries, climates, lands, languages can not be articulated according to a single symbol-system. The 'new science' is bringing in indeterminism, plural logical systems, quarks without substance, irrational numbers and so on. They compel us to a polycentric world, to a new sensibility of polytheistic consciousness. Our century will have to be many-splendored, with a lively sharing. No 'fundamental values' exist in a vacuum. They have a history of centuries, exegeses of hundreds of minds, the faith of millions and now the dreadful power of technology. So concepts like 'cultural commonality' and 'universalism' can be counterproductive rather than creative. Panchsheel accepts and respects differences, the beauty of many forms, the externality of various values. It meshes the many in the harmony of divergence rather than of convergence. In the multiple patterns of polycentrism can be found a meaningful movement forward. Respect for the cultures, civilizations, religions and sovereign states of each other, and no interference or conversions by a subtle psychological agenda, can be the values of humankind.

Unilateral intervention for subservience, and regime change is enunciated in the National Security Document of 2002. This "unipolar moment" of the US calls for a restructuring of the international political system. The inter-civilizational dialogue and historical experience of Panchsheel can be conducive to a corrective perception of multipolarity. Our Classical heritage can become a bedrock of the recognition of the Other, an affirmation of difference. Collision of cultures has to be substituted by enriching relationship. Confucianism teaches that we are not born human but *become* human. A "universal civilization" tied with threads of steel should not erase the heart-work of distinct cultures.

The intermingling of contrastives into one word is common in East Asia, like "ascending and descending machine" for the elevator, which denotes only elevation or ascent. Relational concepts have to be applied in the vast arenas of international relations to inject a new harmony that is mutually beneficial and a cultural confluence that becomes creative. The Saint George complex to slay the dragon to win the hand of a princess threatens human existence. The uni-national political virus, and other Memory-Erasing and Mind-Emptying (MEME) viruses are disrupting independent nations into "self-hating" people and grow on them as invisible aids to turn into tumors. The host nations turn into objects in the belief that they share the anonymous collectivity of Western civilization, and one day may become "honorary white nations". In the era of colonization people disallowed the

objectifications that colonizers, missionaries and sociologists created for them. If one remains an object one cannot become a subject. Subjectivity was and is reserved for the whites. MEME consumerism and hedonism is creating a global empire of objectification. The burden of cultural civilization is being willingly owned by the recipients, opening themselves upto the gaze of the Super-Other who seeks to dominate the Earth as the Immaculate Virgin of Modernism. Building a new multipolar world has become an urgent imperative, in which Panchsheel can be a political foundation to uplift humanity's future, by triggering major changes in international affairs, after the concept of 'balance of power' has become outmoded by imbalances of technology and economy.

The Panchsheel is a positive and at the same time a dynamic statement that interventionism constitutes a threat to peace. Prioritization of 'human rights' over sovereignty of states is a violation of all international norms. Various forms of "hard power" create greater impasses. Soft power can "coopt rather than coerce" as said by Joseph Nye in his *The Paradox of American Power*. Multilateralism instead of unilateralism, honest democracy in international relations, and humane development, as enshrined in the Five Principles can de-claw the demonic impulse. Panchsheel is a code of conduct for political values that will be efficient and equitable, that will respect different social systems, that will own the common humanity of all, for the self requires the existence of the other. Panchsheel can become enduring peace and prosperity for a world that continues to grow together. Panchsheel is the globalization of freedom and development, in the shared joy and beauty of collective life.

28. GLOBALISATION TO EUROCRACY

Elections have succeeded in redesigning the mindscape of India as the international world tries to invade and possess our inner terrains. The remaking of world order, to use the phrase of Prof. Samuel P. Huntington, commences with India. It is the rush hour of globalisation in the monumental reality of the founding fathers of our independence. Eyeful canvasses of filial affiliations are being created whose sorcery may awaken us into the gallant splendour of the black-leaved bamboos. The national ethos has to comprise of secularism and globalisation: can the waters flow without shores? The two vibrant elements of the Roman state were the essence of the *regnum* and *flamonium*, cognate to *rājanya* and *brahmaṇya* of the Indic conception. These institutions were opposed to, but tolerated, the *luperci* who were agents of a 'sacred disorder'. The *luperci* were wolf-men, tumultuous runners, and great ravishers.The Indian people are witnessing the explosive eruption of lupercian energy. Our earth seeks substance. We need to stop to ponder: what we really have to be. Can globalisation exorcise the demons of alienation and meaninglessness? We need images to crush the morbid contortions of exigencies.

Western civilisation has sought the domination of Asia for the last twenty-three centuries. The pan-Hellenic god Zeus carried away the young Phoenician princess Ereb and crossed the seas. He became the Hellenic symbol of the domination of the world, who exterminated enemies and sat on the summit of Mount Olympus. Here began the concept of the superiority of European civilisation. Aristotle was entrusted with the education of Alexander, then aged fourteen, by his father Philip II the King of Macedonia. Aristotle's intellectual influence on Alexander was far-reaching. The legions of Alexandar the Great marched across Asia, leaving in their trail cultural traits but above all the strategies of expansion through edifying contrasts of the ideal ecumene of the West as against the others who were deemed to be barbarians devoid of values. The British domination of India was expressed in terms of Hellenic ideals by Sir William Jones in 1801: "Though we can not agree with the sage preceptor of that ambitious Prince that the Asiatics are born to be slaves, yet the Athenian poet seems perfectly in the right when he represents Europe as a sovereign princess and Asia as her hand-maid". Seventeen years later the renowned utilitarian philosopher James Mill wrote six substantial volumes of *The History of British India*. His main thrust was the same as that of the Athenian sage Aristotle and in his assessment every aspect of India was barbaric. The 'Burden of the White Man' was a foregone legitimation. A decade later, Thomas Babington Macaulay referred to the History of Mill in the House of Commons as the greatest historical work, which he had used in his famous Minute on Indian Education to form a "a class of persons Indians in blood and colour, but English in tastes, in opinions, in *morals* and in intellect".

The European imperialist approach, derived from the Classical concept of impirium, was further fortified by the world-view of the Judeo-Christian paradigm. This paradigm had crystallised in arid

zones. It was the natural end-result of a pastoral civilization. The logic of pastoralism is resistance to domination and imposing itself on others. First let us consider the logic of pastoralism. Shepherds are violent, predatory, and free from work. The pastoral vocation to violence arises from the very nature of pastoralism. Consider a shepherd with his two hundred odd sheep or goats. He can double his wealth by the simple device of bashing in the head of the neighbouring shepherd, who is endowed with a similar herd of flock. The attaractiveness of doing so is incomparably greater than a similar act of aggression amongst neighbouring agriculturists. Seizing the land of another is worthwhile only if the land is scarce and one disposes of the labour to till it. Pastoralism is not labour-intensive, but defence-intensive. For cohesion, its seeks a high Military and Political Participation Ratio (MPRR). The second important characteristic is a tendency towards a religio-martial aristocracy, expressed in the transcendent primacy of a prophetic personality. He provides the moral idiom to organic solidarity. Thirdly, its ideological equipment is its outer bulwark. The outer bulwark projects the central citadel of the faith. This bulwark can not be abandoned as the residual inner citadel alone would not be defensible.

While the British rule over India gained in strength, the discovery of Sanskrit added a new dimension to the historical consciousness of Europe and "revived the recollections of our childhood, which seemed to have vanished forever". Schlegel sought to bring a sense of wholeness to the European present by a recourse to Indian sources. In 1800 he wrote that "we must look for the pinnacle of Romanticism in the East, primarily in India". Hegel was the most rigorous critic of the Romantic conception of India and he did not like any diminution of the European present. He reflected the self-confidence of Europe as the peak of progress. He claimed intellectual and moral superiority of Europe over the rest of the world and its right to establish it in colonial expansion. These images, projections, fundamental orientations reflected and shaped the 'real world' of social, economic, political and military events. Schlegel the Romanticist was so overpowered by the Eurocentric perspectives that he converted to Catholicism, gave up his fascination for India and relocated the 'cradle of mankind' to Biblical lands. In India he saw "the rise of error" and "the first monstrosities".

Husserl appealed to the Greek spirit and to Cartesian phenomenology to distinguish European mankind from the Indian and other Orientals. He referred to the innate universality of the European tradition and its unique global mission. He said that the others will have to "Europeanise themselves, whereas we will never for example Indianise ourselves". The "Europeanisation of all foreign parts of mankind" is the destiny of the earth.

M. Heidegger speaks of the "complete Europeanisation of the earth and of mankind". He refers again and again to the global domination of the Greek-Western "scientific" way, which has to overrun other traditions.

The opposition between two camps with incompatible ideas and institutions can be seen in President Franklin D. Roosevelt's Annual Message to the Congress on 6 January 1941. President Roosevelt said that the conflict in essence was a struggle between civilisations. The strategy to be

adopted could not be only a military one, but also one that covers the political and cultural spheres. The main sources of conflict were in the field of ideas and in thought education. The President aimed at "offering eternal healing". This message to the nation had a long-range effect on the policies of the USA. After the surrender of Japan in 1945, in accord with Roosevelt's message and General MacArthur's personal intentions, the 'Shinto Directive' was promulgated on 15 December 1945. It was a policy of "restructuring the world". MacArthur wrote "Japan will become christianised. Every possible effort to that end is being made". The official policy had been clearly enunciated by Roosevelt: "today the whole world is divided between pagan brutality and the Christian ideal. We choose human freedom — which is the Christian ideal". The dualistic perception of the world as "a Christian civilizaition with democracy and freedom" versus "a pagan civilization with tyranny and totalitarianism' haunts the West. Internationalisation became the stepping stone to negate national identity. Internationalism willy nilly owned national identities, but globalisation is their liquidation and delegitimation. Eurocentic objectives are being affirmed in the garb of a universal tradition. Wilhelm Halbfass of the University of Pennsylvania is forthright when he says: "India has discovered Europe and begun to respond to it being overrun and objectified by it". He is even more emphatic in pointing out that "dialogue of cultures coincides with their trivialisation. There is no escape from the global network of Europeanisation... For Indians as well as Europeans, the Europeanisation of the earth continues to be inescapable and irreversible". Europe does not accept a dialogue that would swerve from their civilisational entrapments. It cannot share fusion of horizons.

The dream geometry of the West summons the pagan world to the mytheme of an overwhelming state. National objectives have to be subordinate to world-order politics. Pooling sovereignties was advocated as early as 1306 by Pierre Dubois in a tract calling for the organisation of the Christian states. The Emergency Committee of Atomic Scientists, meeting in April 1948, had suggested the drive for "world government". Its signatories included Einstein and Bertrand Russell. Today, global integration under a super-power is assuming threatening proportions after the demise of the Soviet Union. Annexation to the mega-machine of a global power will unleash forces of alienation. We would prefer to labour in the vineyards of freedom than in the abattoirs of alienated identities.

The European world perceives a monolithic order from secularisation to globalisation. It feels that Asian societies are somewhat less vulnerable to the onward march of secularisation, mainly because religions of the East are more resistant to the destruction of religion. The relativisation of traditional identities progresses as a concomitant to increasing global interdependence. Local societal and cultural forms of identity face extinction and the non-European man is being reduced to a man of the fugitive instant: he is under duress of alienation. His heart is filled by the immanent divinity of secularism. The secular is no longer the profane. It has become sacred, with the values of the sacred. The function of trans-mythicization has been completed. Does humanity stand at the door of Heidegger's Europeanisation of the Earth? The innumerable webs we weave bind us to a winter of the soul. While the Eurosphere conspires for globalisation, our psychosphere shivers in illusions of self-expression.

Globalization is a western cultural force that continues the interaction of the West with India during the last two centuries. The notion of classicism was a western construct brought into modern India. Among the Indian arts, dance was the only form that had remained culturally untainted. India had been called as such by many nations, but the Tibetans called her the 'Land of Dance'. This was similar to the Egyptians describing Greece as the land of the celebration of life. Solon was told by the Egyptians that while they celebrated death in pyramids, the Greeks were ever young in sports and celebrated life. It was a common IndoEuropean characteristic. Classical Greek culture has not been studied with Indic eyes, inspite of the fact that there are so many instances of closeness with India. Greek notions of dance and music were crucial in giving rise to ballet in the 16th century Europe under Louis XIV in whose dance academy ancient Greek gods were enacted. European Classicism conditioned many other aspects of the Renaissance, and also led to pure science and applied technology. Besides Greece and Rome, the Europeans looked upon China and India as the other classical cultures. Adopting Chinese porcelain ware, they were impressed with China as a three thousand year old nation state. They noted the impact of Buddhism on China and began its study in right earnest since 1800. By the end of the 18th century a common origin of Greek, Latin and Sanskrit was postulated. The greatness of Indian drama as the only other besides the Greek, was also recognized. Soon the colonial bias set in. In 1801 Jones admired the Greek poets for representing Europe as a princess and Asia as her handmaid. The renaissance of Sanskrit culture emerged from Europe which led to the search for other classical expressions of India. Classicity is a vital component of the Western mind. As long as India remains removed from its classical moorings it shall not rise: Classicity stands for discipline. The second wave of cultural renaissance came to India through the impact of Japanese painting on the Bengal school. Indian sculptures in their vibrant poses convinced the Europeans that there was a rich classical Indian dance. This led to the revitalization of classical dance as a national identity. All the same, a cultural down-sizing of Asia has begun as a major exercise. The down-sizing began as early as 1890 in a book by Reinach titled *Le Mirage Orientale*. Ferdinand de Saussure (1857-1913) denied Sanskrit its status and hypothesized that Proto-Indo-European (PIE) with its European vocabulary was the oldest form and related it to Lithuanian. This was the beginning of a denial of a shared history of the Indian, the ancient Greek and Roman cultures which cannot be understood in their profundity without the help of Sanskrit. The theatrical forms, the nine Muses, the Olympic games and so on cannot be comprehended without a comparison with the Indic tradition. Today dance and theatre remain classically Indian. Huntington says in his *Culture Matters* that traditional religion is damned as an obstacle to modernization. But deeper springs of India will emerge from her profound *cidākāśa*.

The 'remaking of world order' and the new understanding of global politics in the theorisation of Samuel P. Huntington is not a product of just the changing security environment and the shifting balance of power. The West is not stuggling for survival, but reaffirming its Western identity and uniting against challenges from non-Western societies. Having found Islamic fundamentalism and Confucian assertiveness to be intractable, the West seeks to dominate another powerful cultural force

of Indic civilisation through the software of democracy. Bejamin Spock has said : "To belive without action is hypocrisy. A thoughtful symbolic act pits one symbol against another. A Roman sacrificed to Caesar to symbolise his loyalty to him. But to a Christian such sacrifice symbolished idolatry which he could not accept. So his symbolic response was to refuse to sacrifice, symbol against symbol. A symbolic act must deal with currently meaningful symbols". So the West pits symbolic acts against symbols of the other five major civilisations for the universalization of Western symbols as the ultimate. The West is "the storm of the world-flow" to use a phrase from Meister Eckhart the great Christian theologian. The West is replacing the blurred mosaic of elusive *māyā* by open-eyed action against the soft inner layer of idealistic diversities. The general elections in India are a gallant stride in the management of a universal mission, to ensure all-round cohesion, to reduce *de jure* pluralism to *de facto* no substance, and to ensure uniformity in a globalised economy. Human values of divergence are the deepest core of the humanum. The intellectual domination of India by the West as Westernisation now seeks economic and political allies on Indian soil, in the sanctity of family ties, in the laws of citizenship, in the voting patterns of the people, in the restlessness to put the 'eternal values' of India in the shroud of alien dogmas through the media. Tears roll down the eyes of Eternity. Will Mahatma Gandhi be swept off his feet?

29. HARMONY THROUGH THEO-DIVERSITY

1. Open spaces of spirituality

Our century demands open structures of thought, spirituality, and nature harmonizing in the beauty of life, in the immensity (*virāṭ*) of the cosmos that envelops us in its embrace of Divinity (not God), and in the open natural spaces of the unknown:

What I shall never know
I must make known.
Where travellers never went
Is my domain.

No shadows of dogma, no imprisonment in the deadening certainty of Revelation, no cutting down the venerable oak-trees of centuries for bushes, no verdicts of suicidal decisions donning lineaments of religion, no drowning the flow of time, no omnipotence of God that strangulates the flux of time, choice and *puṇya*.

2. Diversity is the law of nature

Bio-diversity is the supreme law of nature. There are over a hundred thousand species of flora and fauna in India alone, more than a lakh of forms of plant and animal life in our country. Likewise, the spiritual life has to divine the several meanings, the fuzzy wisdom of nature, the light of the Many, and to image the sacrament that enshrines the Multiple, the Changing, the Silent. Let us not wound the years with 'The Only True One'. The One has to become the Many एकोऽहं बहु स्याम्। Theo-diversity is an inescapable corollary to the astounding discoveries in science and their universal applications in technology. Theo-diversity alone will ensure the ascension of humanity to light and nobility that makes Joy not an attribute of the spirit, but its essential nature (*sac-cid-ānanda*). Our century seeks a creative and imaginative reflection on the spiritual destiny of humankind, away from the disembodiment of the human at the altar of monocentric theism. Theo-diversity will lead us to the spontaneity of the fountains of the mind, make human sharing substantive, bring light to eyes long blind, and we may say:

I observed
The designing of gods.

Our world has been conditioned by two major currents of theism, one emanating from the agricultural and the other from pastoral civilizations. We will have to analyze their etiology and teleology, their origins and purposes, to comprehend their historic impact, as well as their relevance to an emerging world where the role of environment is getting modified. Today humanity seeks music of the creative and the Many, rather than that of the frozen and the One, in the inexhaustible riches of Joy standing at the threshold of an archetypal world, that is, on the threshold of the Dharmadhātu.

3. **Desert** versus **River**

The three great traditions of (i) Judaism, (ii) Christianity, and (iii) Islam crystallized in arid zones. The desert is a vast stretch of sand, in its imperial majesty of the immense, and overwhelming in its logic of the ONE: all that the eyes see is ONE monotone. It is boiling in the day and freezing at night, with man feeling its oppressive extremes of temperature. It is violence incarnate, violence sans end. It leaves its deep impress on the mind: rigidity, fixity and obstinacy.

Indic religions arose on the banks of rivers with waters flowing. Flow symbolized change, evolution was a prime component of its inner dynamics. The flow of waters was sacred (**ता अमृता आपः** Chānd 3.1.2, **अप्सु पुरुषस्तमेवाहमुपासे** Kaus. 4.10). This flux or change was integral to Dharma. The waters flowed because of the banks of rivers. If there were no banks the waters would not flow, they would slush into marshes. Inner ethics are the banks of the spiritual universe. Saṁskāra holds the Dharmadhātu.

4. **Mono-centrism** versus **Poly-centrism**

The desert with its endless and un-varying landscape sublimated the immensity of the One Vast Sand into The One Ultimate. The Single Highest became the crowning extreme. Extremism is inbuilt in monotheism. The prophet Isaiah comforted his companions in exile that Jahweh is not merely the God of Israel, but 'The Only God' that doeth all things... He is the one, perfect, immutable. When some one asked what God did before the world was created, St. Augustine answered "he made a hell for the inquisitive". Monotheism is a theological term, and Theodore M. Ludwig says that it cannot include other traditions, except Judaism, Christianity and Islam.

Polycentrism emphasizes the principle of Many, and merges divine reality with the world. It is a plurality of divine forces functioning in life and nature. While monotheistic God has "unlimited authority", polycentrism is value, integration of meaning, the possibility of multiplicity of perceptions at the highest levels of spiritual perfection. In 1935 Erik Peterson in his essay *Monotheismus als politisches Problem* analyzed monotheism as a political problem. French thinkers like Alain de Benoist seek a neo-pagan resurgence as a new location of the sacred in plurality and freedom of human life. Polycentrism is the bridge leading to the immortal being (अमृतस्यैष सेतुः), to live and move and have its Joy (*ānanda*) in consciousness in the Many of the world. Those of tranquil mind realize within their souls the Being who manifests one essence in a multiplicity of forms (एकं रूपं बहुधा यः करोति).

5. **Revelation (आदेशना)** versus **Realization (साधना)**

Revelation is the communication of God to human beings through one Prophet. It is a condescension. It is believed to be the "highest possible degree of perfection". It operates in three steps: (i) assertion (ii) negation, (iii) re-assertion:

(i) *assertion* in the scripture,

(ii) *negation* of those opposed

(Apostle Paul says: "They did not honour him as God...
Their senseless minds were darkened" Rom. 1.18-22), and
(iii) *re-assertion* in their suppression
("The wrath of God is revealed from heaven against all
ungodliness and wickedness of men" Rom.)

The Taliban and their trans-oceanic mentors are carrying out the Revelation in their love of God. Being divine in origin, Revelation cannot be altered.

Realization (*sādhanā*) is to visualize the harmony between man's spirit and the divine spirit of the universe, in the living growth of nature. It is a sublime quest of the Infinite. It is a *rising* towards higher and nobler freedom of consciousness. In Realization man ascends into a luminous vision of perfection, while in Revelation he has to accede to imperatives. Realization is a caress of the heart to the world in the inner sky of consciousness, in the cidākāśa (**यदेतद् हृदयं मम तदस्तु हृदयं तव**). These are no pagans, no infidels in Sādhanā or Realization.

While in Revelation Man is in the image of God, in Realization gods are in the image of Man. Revelation is steeped in theism which "suggested that man's life on earth was significant only in so far as it affected his soul's expectation of God's mercy after death".

The Indo-European attitude of mind as reflected in Classical Greek and Roman writers attaches primary importance to man. The humanists of the Renaissance were against the belittling of human life and asserted its intrinsic value. The basic mind-ground of Realization **साधना** is the greatness of human potentialities, the faring in the Grand of the universes (**शरीरमाद्यं खलु धर्मसाधनम्**). Realization is the ineffable serenity of Becoming, of which no predicate is possible.

6. **Commandments** versus **Transcendence**

The Ten Commandments were spoken to Moses by God. Moses is the mouth-piece of God. The first commandment is an uncompromising prohibition of the worship of any deity other than God. It introduces intolerance. The supremacy of God vis-à-vis man minimizes the importance of human life, and makes human beings the helpless play-beings of God. They have to wage crusades and its likes. In the paradigm of Transcendence, each person is unique, who choses, thinks and contemplates. Existence rises into transcendence. Man becomes man-in-the-universe, "crossing the limiting barriers of the individual, to become more than man" (Tagore). Brahman of the Upaniṣads is the subtle reality of all things that exist, the very "beingness" of all beings, including human beings. It is the ennobling of man (*ud yānam te puruṣa*, ṚV) as contradistinguished from the compliance with Commandments. Transcendence is seeking, while the Commandments demand unquestioning submission. Processes of enlightenment are replaced by regimentation. The Vaiśeṣika-sūtra 1.1.2 defines Dharma as the attainment of the cosmic and a-cosmic summum (*yato 'bhyudaya-niḥśreyasa-siddhiḥ sa dharmaḥ*). It is man who apprehends God and becomes Brahman. Man becomes immense in the highest abiding Joy (*Ānanda*). Life and the Supreme are one. Existence and transcendence

harmonize in wisdom. Man is made responsible for his deeds or karma (*puṇyo vai puṇyena karmaṇā bhavati*, Bṛh 5.2.13). There is no word for the positive *puṇya* in Abrahamic religions, but only a word for the negative 'sin' (*pāpa*).

7. **Absolute** versus **Relative**

As Revelation is *the* truth made known to man by God, and as it is specially revealed in the history of the people nearest to him, Revelation is both absolute and the kingdom of God is the eternal kingdom. It has given rise to the mindset of the West that their kingdom is Absolute, and it is their imperative right to bring this 'one river of truth' to all. The pageant of nature and history can derive its meaning only from them. This monocentrism is the foundation of the thoughts and actions of the Euro-American West to this day. Max Weber began his "Essays on the Sociology of Religion" with a statement of the uniqueness and universal importance of "Western" culture and civilization. The "inalienable rights and an indispensable moral responsibility" arising from the Revelation are responsible for the concept of "globalization".

In the riverine cultures, time and place have a role to play. All becomes relative, multiformity is part of the cosmic interplay of forces. Thus we have *yuga-dharma*, or the Buddhist concept of interdependent origination (*pratītya-samutpāda*). Humanity is an end, and never a means.

8. **Dogma** versus **Enlightenment**

Dogma is to judge by the Scripture. The Westminster Confession clearly states: "The whole counsel of God... man's salvation, faith and life is expressly set down in scripture... unto which nothing may be added." There can be no other. It is a total denial of alterity. Alterity is paganism.

In the polycentric riverine religious traditions, the other is the outside of the inside, the dream space of interiorization. The outside is ever becoming the inside.

Important coordinates of Indic systems were:

जिज्ञासा *jijñāsā* or 'the quest of illumination', and

जिजीविषा *jijīviṣā* or 'the striving to live, the will to live'.

Athāto brahma-jijñāsā: the desire to be illumined is human. *Kurvann eveha karmāṇi jijīviṣet śatam samāḥ* "performing works one should wish to live a hundred years". Life and the world are the integrity of the Brahman. All is the efflorescence of the pure lotus-heart. Ātman and Paramātman are the flowering of the human mind and the enrichment of man's life. Striving, toiling and singing "take me across", this shore and the other shore are one in the completeness that is in me. The Prajñāpāramitā-hṛdaya-sūtra says: *gate-gate pāra-gate para-saṅgate bodhi svāhā*. It is an effort to attain auto-consciousness in the blending of a vision (*darśana*) and a realization (*sādhana*): thus I remain the free author of my future. The Decalogue or Ten Commandments were written on two tablets of stone by God Himself and even with His finger (Deut.4.13). There could be no variation, and none other, when God stepped in.

9. Religious Citadels versus Cathedrals of Silence

Spiritual otherness in contradistinction to spiritual universality, exclusion versus inclusion, mark a basic difference in traditions crystallizing along rivers and those arising in arid zones. The natural end-results of agricultural and pastoral mindscapes are counteractive. The banishment of a God by monocentric Marxism, led to an analysis of its dialectics. Prof. Ernest Gellner of the London School of Economics has pointed out that the logic of pastoralism is resistance to domination and imposing itself on others. The pastoral vocation to violence arises from the very nature of pastoralism. Consider a shepherd with his 200 odd sheep or goats. He can double his wealth by the simple device of bashing in the head of the neighbouring shepherd, who is endowed with a similar herd of flock. The attractiveness of doing so is incomparably great than a similar act of aggression amongst neighbouring agriculturists. Seizing the land of another is worthwhile only if the land is scarce and one disposes of the labour to till it. Pastoralism is not labour-intensive, but defence-intensive. For cohesion it seeks a high Military and Political Participation Ratio (MPPR). The *second* important characteristic is a tendency towards a religio-martial aristocracy, expressed in transcendent terms of A Prophet. He provides the moral idiom to organic solidarity. *Thirdly*, the ideological equipment of religion is its outer bulwark. The outer bulwark protects the central citadel of the faith. These bulwarks, howsoever untenable in the modern world, cannot be abandoned, as the residual inner citadel alone would not be defensible.

On the other hand, in Indic tradition there are empty spaces, primeval forests with no walls or boundaries, constant interface with the varying aspects of the vast life of nature, and no absolute isolation. This gave rise to enlarging consciousness by growing into the surrounds, and harmony between man and nature. The Ṛgveda says that the wise found the bonds of being in non-being (*sato bandhum asati niravindan hṛdi pratīṣya kavayo manīṣā*) in the famous *nāsadīya* hymn (10.129). It is *śūnyatā* in Buddhism as "openness", "non-substantiality", "relativity". Desires and fears, you and me exist and evolve in interrelationship. The enrichment of religious diversity can be assured only in the deepest awareness of existence, in an overbrimming potential of "openness", e.g. in the Avataṁsaka formulations of Fa-tsang, the Chinese guru of the seventh century.

10. Human Rights versus Humane Values

Human rights are fast becoming an instrument of superpower domination, as once were "workers of the world unite". They emerge from a monocentric commitment to impose a sacred disorder. The Korean thinker Prof. Lee O-young, in his write-up on "New Wave of the 21st Century", minces no words: "We need an alternative to the Judeo-Christian tradition, which views humankind above and apart from Nature and ruling over it according to God's design." Human Rights is an Abrahamic formulation which seeks to buy the freshness of the air and the sparkle of water with a gun in hand. The Chief Seattle of the Dwamish tribe wrote to the President of the United States in 1854:

Every part of this earth is sacred to my people.
Every shining needle, every sandy shore,
Every mist in the dark woods, every clearing and humming insect
Is holy in the memory and experience of my people.

The riverine cultures seek "Humane Values", as distinguished from nebulous human values. Out of them will flow "human duties" and thence "human rights". We need new moral maps, new mental models, without the intrusion of the "onward march of secularization" of Prof. Robertson of the University of Pittsburg.

11. Complementarity and Symbolic Hermeneutics

The nature and presuppositions of the interpretation of scriptures is technically known as hermeneutics, from the Greek god Hermes who is the messenger of the gods and the deity of boundaries. Interpretation conditions the beliefs of the audience. It can be the understanding of the linguistic forms in the conditions and time of its writing down of the scripture. This reflects the cultures and political sensitivity of a bygone and has to be accepted as belief or dogma. It is termed *nītārtha* in Buddhist hermeneutics. It ceases to be creative, it is irrelevant to the *Zeitgeist* or Spirit of our Times, and preempts an intuitive leap. T.S. Eliot wrote an essay on "Tradition and Individual Talent" in 1919. He argued that a text has its afterlife independent of its author. There are profound connections of symbols with human life as a part of a living cosmos. The linguistic intent cannot be the sole norm of meaning, if the scripture has to live and be a part of life. A scripture has to become endowed with reflective consciousness in its encounter with new horizons, without becoming final and dictatorial. Textual and historical constraints have to be resolved in a hermeneutic flow of conceptual thinking and intuitive realization (*jñāna* and *vijñāna*). The Buddhist theory of two levels of meaning is *nītārtha* 'explicit or self-evident meaning' and *neyārtha* 'implicit or interpretable meaning'. Candrakīrti explains seven basic principles of interpretation which he terms *saptālaṅkāra*. From the planes or levels of literal or surface meaning to the ultimate meaning are the advancing stages of spiritual growth. The message has to be adapted to the needs and faculties of living beings. The meanings are a function of life and not of a scripture. The immaculate birth of Jesus Christ has pre-echoes in the nativity of the Buddha. Buddhism did not theologize it as a dogma. It was transcending existence, but did not disturb the actualities of life. It was to feel something of the highest value, away from the mercy of words. The hermeneutics of our century has to move on the bedrock of *our* being, and not be a petrifaction of scriptural authority.

12. Frontiers versus Horizons

Frontiers create barriers in human understanding. An unchanging holy domain, rooted in the immutable word, in wordliness worked out in painstaking detail in rigid theological structures, breeds a closed sacrum, which has to be defended with all one's might. Subject to the exegencies of power, it has to own aggressiveness and the vitality of violence.

Instead of frontiers, this century needs open horizons, where people are "sculptors of themselves", to invoke the light and lyricism that lives in our life. As the great poetess of Kashmir Lalleśvarī says: "from the outward enter into the most inward part of thy being". The beyond and the within has to be a flow:

रमता जोगी, बहता पानी
है इस जग की इतनी कहानी।

13. How long shall we seek western confirmation?

Prof. Perceival Spear of the Cambridge University has said: "It was possible for a man to admire the West and to revere the East and to have European authority for both opinions". What arrogance! The "unique" has to be replaced by "Universals" in the plural. We have to be the children of horizons, or as the AtharvaVeda 16.3.6 says **समुद्रो अस्मि विधर्मणा** "The Unbounded Ocean am I".

	monotheism	**theodiversity**
1	scriptural absolutism	open spaces of spirituality
2	monistic disembodiment	bio-diversity to theo-diversity
3	desert	river
	no change, vast stretches	flow→ change→ evolution
	—	banks / मर्यादा
4	mono-centrism	poly-centrism
5	revelation आदेशना	realization साधना
	man in the image of God	gods in the image of man
	theism	humanism
6	commandments via prophetism	existence to transcendence **अभ्युदय-निःश्रेयस**
7	absolute	relative
	denial of alterity (kufr, paganism)	**जिजीविषा** sanctity of all life, and **जिज्ञासा** constant knowing
8	dogma	enlightenment
9	religious citadels	cathedrals of silence
	closed inner spaces	**सतो बन्धुमसति निरविन्दन्**
10	human rights	humane values → human duties → human rights
11		symbolic hermeneutics
12	frontiers	horizons
13	Western confirmation	inner consciousness **समुद्रो अस्मि विधर्मणा**

30. MONOCENTRISM versus POLYCENTRISM

Monocentrism to fundamentalism

The concept of globalism is a child of contemporary softening up of the triumphalist terms of the 19th and early 20th century when thinkers like Max Weber spoke of the uniqueness and universal importance of the special "Western" culture and civilization. They saw their direction of development as of universal importance and validity, and as a chain of factors that led to cultural events in the West. The plurality of cultures was an idealized presentation of the non-European ways and institutions as a critical counter-image, as backward stages of Western development. Plurality was neither owned nor honoured, but merely provided a clarity to the formulation of European culture as the only "regular and scientific" progress. All foreign cultures were backward as they lacked the socio-historical roots of a dynamic force to bring forth science and technology. Achievements, destructions and crises were the threefold dynamics of change. Crises were not regressions, but catalytic forces. The traditional non-Western social structures and values have been derogated and brought down so that non-Western thinkers are compelled to channel their ideas in the Western mould. The contamination of air and water, coupled with the exhaustion of natural resources, is bringing about climatic and other violent changes. The lack of any perceptible human purpose and the threatening ecological crisis introduces a fleeting era of Western self-doubt. Yet the West cannot accept a diminution of its values, which are the driving forces of both its faith and civilization. She may borrow some useful elements from other faiths or cultures, but there is no intercommunicating future in the "mind" of the West.

Dialogue for trivialization

Life sphere has two tiers: the inner core and the outer shell. Faith and culture are the inner core: the ideals or standards on which value judgements, aesthetic feelings, and other aspects of the ethos are expressed. Civilization is the second tier of the life sphere, the outer shell of institutions, social apparatuses, scientific knowledge and technologies to maintain the life sphere. Civilization the outer shell, is built on culture the inner core. While civilizations can be global, faiths and cultures are pluralistic. Technological innovation, instantaneous transfer of information, political and economic systems transform into a shared civilization. With the universality of civilization, differences between faiths and cultures take an ever-increasing importance. The apparatuses of civilization are used in accordance with the ethos and values of a culture. Diversity of faiths and cultures and sharing of common civilizational apparatuses are imperative. Globalism brings in its vanguard Memory-Erasing and Mind-Emptying (MEME) viruses.

Prof. Wilhelm Halbfass of the University of California says: "The meeting and 'dialogue' of the cultures and religions of this world coincides with their trivialization".

Transcendence and Existence

Existentialism is essentially in contrast to transcendence. Humans are in contrast to God, not in opposition. The freedom of human effort and achievements is emphasized. It is a protest against views in which human beings are regarded as helpless playthings of God. Human beings act on their own, and are not subject to any will? The word 'existence' became a technical term in Germany after the First World War. Each individual is unique and inexplicable in terms of any metaphysical or scientific system. It is a disavowal of theology. A human is a being who chooses, thinks and contemplates. His choice is not dependent on God. The coming together of thought and contemplation and human choice out of them makes life liveable. Existence is as authentic as the Divine. Karl Jaspers went to the length of not speaking of God but of transcendence. He said "we have to have something beyond existence. It can be only transcendence".

Nietzsche is a critic of Christianity and substitutes God by *Übermensch* 'Superman' who has overcome himself and is the master of his passions. He is creative in excelling in both passion and reason. He says that perfection can be presented as a challenge and ideal for every one of us. Instead of worshipping perfection, we can try to perfect ourselves in this life, on this earth. The idea of the Superman is an antithesis to God.

The coexistence of theocentric and homocentric faiths

In Palestine, faith was geared to a system of belief. The belief was final and irrevocable because it was a divine revelation, a revelation of God Himself. Judaic faith and systems which emerged therefrom had to separate faith and values. In India, faith and value are on par. Faith cannot emerge unless there is a value. The Pali scriptures point out that Lord Buddha had said that you are welcome to the Dhamma but you have to visualize it yourself. The expression is *ehi svāgata-vādin* "come, you are welcome" to this *ehi-passika Dhamma* "you have to visualize the Dhamma yourself". If there is a God, questioning is out. Tertullianus declared: "I believe it because of its irrationality. Faith and rationality do not go together. This was brought up by the founder of Christian theology, St. Augustine. When somebody asked him what was God doing before he created the world, St. Augustine shot back: "he made a hell for the inquisitive".

In the Ṛgveda 1.89.10 goddess Aditi "The Boundless" is identified with gods and all men, with the sky and air, with "whatever has been and whatever shall be". The Divine and human are in a complementary relationship in Indic thought. In the Ṛgvedic "Hymn of Creation" the sensible world is the spontaneous unfolding of the supra-sensible. In this pluralistic universe one is all and all is one. Humanity has to rise to synergy of phenomena and essences. In the long pilgrimage of living, we have to know a Life greater than own. We have to embody a living region of consciousness and to ensphere ourselves in the heart of life simple. Herein meaning and value are created by the inner

spirit, the "Divine Humanity" in the phrase of Swedenborg. In the inimitable words of Tagore: we "realise the essential unity of the world with the conscious soul of man, we learn to perceive the unity held together by the one Eternal Spirit, whose power creates the earth, the sky, and the stars, and at the same time irradiates our minds with the light of a consciousness that moves and exists in unbroken continuity with the outer world".

The theory of karma distinguishes Indic faiths from the Abrahamic in that man is responsible for his fate. It envisages the supremacy of human beings vis-a-vis an Absolute God. Karma becomes crucial, as a person reaps the fruits of his actions. The other shore of divinity can result only from good actions in life.

Questioning versus **Commandments**

Homocentric faiths have an open mind and multiple denominations. They can have different points of view, multiple deities, and can own plurality of all kinds. In the theocentric religions, God is the Supreme Absolute: **T**he **O**nly **O**ne **T**rue **G**od (five absolutes). In the homocentric faiths, the sensitivity for the sacred is all-pervasive: life and supreme divine, individual and cosmos, existence and cosmic order (*jīva* and *Brahman*, *piṇḍa* and *brahmāṇḍa*, *Ṛta* and *Satya*). These three together gave to India's perceptions depth and humanism that percolated down to the lowliest. Every one shared the sanctity of life, and the sanctity of nature, in the lap of the sanctity of mountains, in the sanctity of rivers. Vedas, Upaniṣads, and Buddhism did not emerge from a God: they are not systems of Revelation. Here ascent is from life to divine. A human being has to divinize himself, he has to elevate himself, by actions, by ideas, both on the level of the mind and the body, guided by meditation.

Faith and philosophy blended in India in a unity of a vision (*darśana*) that helps an experience (*sādhanā*). The luminous consciousness, karmic experience, the dawning of Illumination (*Bodhi*) in the depths of our being united intellection and meditation.

Original Sin versus **Original Enlightenment**

A basic concept of Christianity is that the very fact of human birth is 'original sin'. Humans are born in sin. Is the totality of nature created in sin? It is not so in Indic systems. The basic difference between Indic and Abrahamic faiths is the concept of sin and virtue. Indic faiths do not have 'original sin'. Sin is an outcome of our actions, of our karma. Christianity has the word sin, but no specific word for *puṇya*, its positive aspect. In Indic systems, *pāpa* is sin, and *puṇya* is usually rendered as virtue, but virtue is *guṇa*.

Indic systems are rooted in agricultural concepts. The idea of karma stems from 'if we sow rice we won't get wheat'. Whatever we sow that is the harvest. Likewise, whatever actions a human being sows, they will be his harvest. Good deeds will bring good, and bad deeds will bring evil. Karma is that we are responsible for our deeds. The theory of karma affirms responsibility, and validates effort. The theory of reincarnation reinforces the primacy of good actions (*puṇya*). To cite

the American poet Walt Whitman: "No I, not anyone else can travel that road for you. You must travel it for yourself."

All living beings can attain enlightenment. It is a statement that all life is sacred and has innate enlightenment. Instead of 'original sin' of the Abrahamic tradition, it is the doctrine of 'Original Enlightenment' that respects life.

Path to harmony

After millenia of separate histories, the faiths of mankind now suddenly find themselves in a common situation. Natural resources dwindling, water table going down every year, pollution reaching critical levels, social relationships being dominated by egotism, and national frontiers in meaningless array: all threaten human life itself. The technosphere is on a collision course against the biosphere. Humanity needs a dynamic transformation. It has to be a meaningful arrangement of different orders. It has to be a symbiosis of the multiple, a polycentric consciousness.

The confluence of the nobility of several traditions, functioning in their respective domains, can ensure a harmony of Life, Nature and Enlightenment (Bodhi) from the beyond within. To quote Poet Tagore "every moment it comes from the heart of the master, it is breathed in his breath". Our self must be born anew every moment in the rhythm and repose of the Spirit.

Okakura Kakuzo finds meaning in the Void, identifies infinite possibilities in imperfection, and praises asymmetries. "Worship of the Imperfect... is a tender attempt to accomplish something possible in this impossible thing we know as life". From closed dogmas we need an open Void, the infinite of possibilities. To cite Chuang-tzu:

Maintain the unity of your will.
Do not listen with ears, but with the mind.
Do not listen with the mind, but with the spirit.
The function of the ear ends with hearing,
That of the mind with symbols or ideas.
But the spirit is a Void ready to receive all things.

From monocentrism to polycentrism

While the world follows multiplicity of religions, a new sense of respect and understanding of others will have to be developed. "Higher religion" will imply a negative approach towards existing religions and create misunderstanding. We will have to inhabit the spiritual universe as a continuing relationship between 'inside' and 'outside'. There is no 'inside' without an 'outside'. It has to be a continuing realization in the dream-space of humans. Without diminution of religious autonomies, we will have to own the 'other'. Alterity or otherness will be integral to humanity. No universal mission as a management of the world, but the acceptance of pluralism as well as respect for multiplicity. We have to pass from de facto plurality to pluralism. It has to be an authentic human plenitude of various strands, held together by mutual respect. We have to avoid abstract and faceless

principles. The thoughtless imposition of one universal validity can dehumanize. Humanity can function mainly on its intrinsic multiformity, by vindicating respect for each other. Without abolishing constitutive polarities, we can awaken the feeling of human solidarity in a pluralistic world. The deepest core of the humanum is in its bewildering intimacy of immensity and in the human values of divergence. In the 13 volume *Oxford English Dictionary*, the root word *civis* is akin to Sanskrit *Śiva*. Thus civilization rooted in the benign *Śiva* has to be a creative symbiosis to replenish humanity. It has to be away from the cold embrace of a universal cultural invariant. In the words of a 12th century monk, "every creature of the world is for us book, picture and mirror", to read, to look and to reflect.

The term higher religion hurts existing psychospheres. We have to evoke values of harmony, which can come from mutual respect, admiration of multiplicity, pantheism, and other like ideas and ideals. Universalism introduces hegemonic ideas. "Cultural commonality" cannot function as it will become skeletal without its flesh of variance. A "higher religion" generates antagonisms. A uni-dimensional norm of humanity is against the deep reality of history. We have to discover freedom to acknowledge variousness. All the centuries, climes, lands, languages cannot be articulated according to a single symbol-system. The 'new science' is bringing in indeterminism, plural logical systems, quarks without substance, irrational numbers and so on. They compel us to a polycentric world, to a new sensibility of polytheistic consciousness. Our century will have to be many-splendored, with a liveliness to sharing. It will not be a desire to control and manipulate societies through money or mind, sex or spirituality, power or privilege. No values exist in a vacuum. They have a history of centuries, exegeses of hundreds of minds, and the faith of millions. So concepts like 'cultural commonality' 'universalism' will be counterproductive rather than creative. India has accepted and respected differences, the beauty of many forms, the eternity of various values. She has meshed the many in the harmony of divergence rather than of convergence. In the multiple patterns of polycentrism alone can we find a meaningful movement forward.

Respect for the cultures, civilizations and religions of each other, without interference or conversions by a subtle psychological agenda, alone can be the values of humankind in our century.

'True universality' will be rich diversity, with no single meaning. The various lines, the many realities will be lived in every one's deepest feelings. Religions, in the plural, will be global in the sense that they will be rooted in human consciousness as the vision and faith of fellow beings, whatsoever their demographic numbers. Universality of civilization, rather than a universal civilization, will seek civil behaviour in the affirmation of diversity. Such a civilization will be multiple and the centre will be everywhere.

Our loyalty to humankind

The most beautiful paradigm of Life is our loyalty to Humankind away from the yawning gap between God and the 'first man'. History counts victims of the buzz of God, the desolation of humane ideals because of theistic violence as a prime requisite, as theism bypasses Life in the dreams

of an unknown and unseen Absolute. Humanism puts man in the centre of the intellectual and spiritual universe, wherein "human life" is the reference point of all thought, away from the civilizing mission of various theologies. It is a revolt against the domination of the unseen abstruse. It is relativism, the opposite of every form of Absolutism that destroys the reality and truth of Life. In the maxim of Protagoras "man is the measure of all things". Genuine human needs are the seeking. Open-mindedness about a continuing human evolution ensures that Life is the Meaning of our existence. Humanism is against dehumanisation under the Absolutism of a God-based world-view where human life itself is "original sin". The claims of exclusive possession of a divine mandate to abolish existing freedoms of multiplicity of religious systems and liberal cultures that are integral to local conditions, is fast becoming reactionary violence on a global scale and is destabilising societies.

Human Solidarity needs Homocentrism

The word 'human' is from *homo* 'man', it is based on *humus* 'earth', and it means an 'earthly being'. Even the Hebrew word *ādam* 'man' derives from *ādāmāh* 'ground'. It is in contrast to *'divine'* which is derived from Old Latin *deivos* 'god'. Man was conceived of as an emanation of the earth, that is, of terrestrial existence, of Life. Heaven was not his progenitor. Thus language assures the biocentric character of man, as contradistinguished from a heavenly father. A homocentric view guarantees the negation of fundamentalism and of absolutism. It is liberal, humanitarian, and promotes a practical approach to social, political and intellectual issues. It gives rise to a belief in human progress and a rejection of dogmatic authority.

Human Solidarity is like vibrations of the solid

Solid is one of the three common states of matter in physics (solid, liquid, gas). Its molecules are limited to vibrations about a fixed position. Solid has a definite shape but has vibrations that can begin to move rapidly until they break out of their fixed positions and the solid becomes a liquid. Human solidarity has to be an assured position, with the widest range of variation, without forced theological interventions. Human solidarity has been a victim of the negation of life as the "original sin", the inviolable Ten Commandments written by God, the sword as the key to heaven, disowning alterity as paganism or heathenism, violation of the natural order by disclaiming diversity under the banner of monocentrism, refutation of "many-splendored universality" through evangelisation or terrorism. Human Solidarity can become a reality only when artists of dogma are replaced by artists of thought, when light bathes the majestic paradigms of our deeper selves.

Human Solidarity will be rich diversity, with no single meaning. The various lines, the many realities will be lived in every one's deepest feelings. Cultures, in the plural, will be global in the sense that they will be rooted in human consciousness as the vision and faith of fellow beings, whatsoever their demographic numbers. Universality of civilization, rather than a universal civilization, will seek civil behaviour in the affirmation of diversity. Such a civilization will be multiple and the centre will be everywhere.

Human Solidarity will bloom in the interdependence of phenomena

Human solidarity will emerge from a shared world, a world where differences are respected, where interdependence is the root of consciousness, where monocentrism is abrogated, where the Absolute is subjected to an ever-dynamic ascension to higher and higher absolutes in the plural and in transition in all ages. No frozen or petrified dogmas posed as teleologies.

To end, a passage from the Buddhist Āgamas where tiny leaves are hidden symbols and in the symbols is the shade of pan-human values. In his meditation Siddhārtha "looked up at a *pippala* leaf imprinted against the blue sky, its tail blowing back and forth as if calling him. Looking deeply at the leaf, he saw clearly the presence of the sun and stars. Without the sun, without light and warmth, the leaf could not exist. He also saw in the leaf the presence of clouds — without clouds there could be no rain, and without rain the leaf could not be. He saw the earth, time, space, and mind — all were present in the leaf. In fact, at that very moment, the entire universe existed in that leaf. The reality of the leaf was a wondrous miracle." Just as the whole of life and nature are linked up in a seamless web, Human Solidarity is peace with nature, peace between humans, and peace within ourselves. Human Solidarity will drink her dreams from ecological peace, social peace and spiritual peace, in a where without a who.

31. HELENA ROERICH: ROOTS AND RENAISSANCE

Integral vision

Helena Roerich creates webs of conceptual structures in the simple narratives of anecdotes to refashion our minds. To her our actions are rooted both in the profile of the historical and in the condition of our time. The interaction of the physical, the material, the mental, and the spiritual coexists as the summum of living. They are a harmonious blend, a comprehensive philosophy of life. She presents to us an integral vision of man and the world. She is in the distinguished lineage of the post-Renaissance thinkers who introduced the esoteric tradition as a fertile ground for the rise of scientific speculation. Newton and Leibniz were alchemists in secret though they protested against the esoteric in public. Away from Cartesian dualism of the subjective and the objective, she is a mystic in the Orphic tradition, which is a way from the *mystes* who has closed his eyes, to the *epopt* 'the seer' whose eyes have been opened. Like the Nobel Laureate Richard Feynman, she is worried at the weakening of the value dimension (*The Feynman Lectures on Physics* 1960: 2. 41-42). The extraordinary developments of the physical sciences and the universal acceptance of the value and validity of meditational practices indicate that the era envisioned by Helena Roerich is upon us. This linking of the macro-space and micro-space of physicality and the meta-space of spirituality is an affirmation of Helena Roerich's integration of the cognitive and moral domains.

The yogi Milarepa

She reveals the inexhaustibility of our ordinary existence, the trivial as an awareness of human destiny, where everyday empirical reality becomes one of the deepest charms of life. She narrates that near the retreat of the Tibetan poet-yogi Milarepa were hiving bees, ants with their cities, parrots, and a monkey who was accustomed to sit like the teacher Milarepa. Shaking his finger at the mischievous monkey, he said: "you demolished the constructions of the ant; you stole another's honey. Perhaps you have decided to become a ruler". A monkey, an ant, stealing and being a ruler: such a seemingly insignificant action is to uncover the unconscious structures underlying human decisions. Humans inherit from their animal phylogenesis messages that are embedded in their major decisions. The Soviet economic dogmas, deconstruction of human life in a blatant manner, the primacy of the theoretical constructs of communism in the fine-grain hierarchy of crucifixion of an entire social order, emerged from the religious residue of the original sin and its atonement in the Crucifixion. It was a combination of multiple mental processes and their culmination in physical violence. The Roerichs had left Russia on the eve of the Soviet takeover, and to them the advice of Milarepa was the plenitude of social and political conventions. Myth has moral value. It becomes devoid of meaning when isolated from its proper context. Helena Roerich takes

several cultural milieus to create models in the mind so that continuities of experience generate values salutary to Life. Evil is a product of finite human desires. It can be overcome by arousing latent powers in human beings.

Helena and Slavophile universalism

Helena and Nicholas were children of the mid-19th century debate of intellectuals on Russian culture between opposite camps of Slavophiles and Westernizers. While Slavophiles held the Orthodox Church and other aspects of Russian culture as unique and superior, the Westernizers believed progress to be dependent on Western technology and liberal government. The Roerichs knew that their ancestors the Slavs had intermixed with the Turco-Tartars, Germans, Mongols, Greeks, and had been dominated by Scythians, Goths, Huns and Avars. Most powerful of the early Slavic states was Kievan Russia which was destroyed by the Mongols in the 13th century. The Roerichs also knew that they inherited the myths and legends of the pagan Slavs who worshipped the mysterious forces of nature, with Perun (Sanskrit *Parjanya*) the god of lightning and thunder as the supreme god. Many pagan beliefs survived in the folk tradition and in the Slavic Christian ceremonies. The classicism of the Greeks, the deeply rooted Orthodox tradition, the fragments of pagan rituals among the peasantry of Russia, the compassion and wisdom of Buddhism, the mysticism of theosophy became catalysts in the thoughts, meditations and writings of Helena Roerich.

'Torch of Reeds' and the freshness of spring

The parallels of Helena Roerich provide insight into divine wisdom and its value in life. She recounts the visit of Appollonius of Tyana to India, particularly to Gandhara, Kashmir and to the Northern Mountains. To appreciate the full significance of her narrative we have to be aware that Appollonius was a notable figure in religious history. The ancient country people narrated that he was a son of Zeus, born in a meadow, where a chorus of swans sang to celebrate the event. He became a disciple of Pythagoras, gave up eating meat, refused to touch wine, went barefoot, and wore only cotton linen (did not wear clothes made from living creatures). He visited temples in Antioch, a city mentioned in the Mahābhārata as Antākṣī. There he decided to come to India. A guide conducted him to Taxila, from there he crossed over to the Ganges valley to a monastery of wise men where he learnt many secrets. He was a Neo-Pythagorean: vegetarian, ascetic, student of medicine, worshipper of Helios, a universalist and humanitarian. His life style and mindground is so close to the humanitarian universalism of Helena, and his deity Helios 'Sun' reminds of Helena from Greek *helene* 'a torch of reeds'. Both refer to the interior illumination that flashes before us when concentration has removed the alluring appeal of external appearances, when consciousness has become by nature luminous, beyond the intrusion of *māyā*. In Helena's parable of the passing of Appollonius, he enters the vault of the cave "to accept the chalice of Apostolate". The cave is a womb for illumination, where are the treasures of sacred lore. *Guhā* or caverns are the deep of being, that

have ever drawn men to stir the spirit as well as the eye. In the haze of her mystic reflections, Helena invites her reader to the freshness of spring, in the language of wings.

Zhivyot rodina mat (Sanskrit: *jīvyāt rodasī mātā*)

The parables and meditational analects of Helena enshrine many paradigms which transcend the temporality of the present. Paradigm is a 'seeking beyond the apparent': *para* 'beyond' + *dig* 'to see' (from Greek *deiknomi* 'I see') + *m* (the suffix for abstraction). One of them is her intense love for her Land. The Territorial Imperative is fundamental to Life as has been shown by biological sciences. A mysterious flow of energy and resolve invests territory. Sanctity of one's land includes spiritual universality. It comes from the tilling of the Land which is labor- intensive. So agriculture has to be and is a world of sharing by several persons and as such it values humans as the "We", as against a chosen people in monocentric religions. The common Rŭssian name Demetrius means 'son of Demeter', the Goddess of Agriculture of Greek mythology. In Greek *de* is 'earth', and *meter* is 'mother', in Sanskrit *dhā* + *mātṛi*. Pliny speaks of the Slavs as *Venedi* in his Natural History. Ptolemy calls them *Venedae*. The Germans have applied the name *Wend*. This name is from the Sanskrit root *vand* 'do homage, venerate, adore'. This nomenclature shows that the Slavs perceived honor, adoration, and nobility as the highest value. We see the noblest of thoughts in the writings of Helena, true to her roots. The Polish say that the more nationalist Chopin is in his music, the more international he becomes. Likewise the more Helena is devoted to Russia, the more dedicated she becomes to universal values. Coming into a family that was the first royal dynasty of Russia, and being the granddaughter of the general who defeated Napoleon, in her imagination lived the national clarion call *zhivyot rodina mat* 'long live Mother Earth'. We sense a rich experience in her exposé of the words of Serguis "Help the Russian Soil" when he was questioned by a saint, again by a peasant, and finally by an apparatchik. We can hear the voice of the sanctity of the soil in the saying of Sergius. Helena reverently places a heavenly kiss on Prince Charming of Spiritual Universalism from the profundity of her Mother Russia.

Mother of the World in her fiery mantle: our citadel, our striving

Helena invokes the Mother of the World who has come forth to smite the darkness, cloaked in a fiery mantle and encircled in a fiery wall. In her words: "She is our Citadel and our Striving". For her fire has heavenly attributes and a positive meaning, as in Luke 24.32 "our hearts on fire". We have to move away from moral and spiritual pollutions by hard striving, as our hearts are fortified by the fire of dedication. In 479 BC Euchidas ran to the altar of Apollo at Delphi "to kindle the new fire in places where the old one had been polluted by the Persian barbarians". In the Vedic tradition Agni is the messenger between gods and men. A flame arises from the head of Lord Buddha in the statues from Srilanka and Thailand. The fiery veil of the Mother of the World is the Luminous Consciousness in the profound depths of our self. The Avesta word *raoxshna* 'shining, bright' gives the charming feminine name Rukhsana or Roxanne the daughter of the Sogdian king whom

Alexander the Great married in 327 BC to seal his reconciliation with the northern peoples. The Buddhist maṇḍalas are surrounded by fire to burn ignorance, to dispel the darkness of error and to lead us to the Enlightenment we are seeking.

From Helena to Dīpā 'the Goddess of the Lamp'

Her name Helena 'torch of reeds' vibrates in the subtler strands of the thought of the Roerichs as transmutation into the luminous and true. She dawns radiances in the horizons of the mind. She is the hearth of pure fire and flame, Agni, in the aspirations of greater deeps and greater heights so that men arrive at infinity and unto the fullness of their being. She developed agni-yoga to attain the supreme objective, where even the nihilist could find the Divine ambushed in the bosom of annihilation. Agni-yoga was a hymn to the inner fullness that illumines the multiple strands of life, in the silence of the unknown and unknowable. It was the profound thought experience, body experience and soul experience, brooding in action, creative in repose and energetic in stillness. The painting entitled "Agni Yoga" by Nicholas Roerich shows a goddess standing on a rock and holding a lamp so that we no longer grope and stumble in narrow darkness. This painting strongly reminds of *Dīpā* 'Goddess of the Lamp' as one of the Four Goddesses of Worship in a Buddhist maṇḍala. *Dīpā* is purity and light of wisdom which transforms the dark and impure abodes into the 'five eyes' of: wisdom, Void, Dharma, divine body, and material body. She is shown as an *apsarā* or angel.

Oriflamma: the pure energy of culture

Helena seems to have been an inspiration for Oriflamma as the symbol for Pax Cultura designed by Nicholas. Oriflame was the ancient battle standard of the kings of France, the banner of St. Denis. It means the 'golden flame'. The fiery destruction of the cultural heritage was to be stopped by the spiritual centres of fiery transmutation. Agni-yoga is full of martial imagery to inculcate martial virtues of courage and vigilance. No wonder that a battle standard became the goddess Oriflamma, as Helena too was the fire of knowledge in the constellation of thought and pure energy.

Agni-yoga or flame of the Divine Will

Agni-yoga is the activation of the idealised fire whose flame kindles the intensity of individuated consciousness and keeps alive the frozen frontiers of life. It is the new sociology of ultimate concerns. It is the renaissance of the multiple centres of value and meaning. The divine centrum is everywhere, and we are all both human and divine in our own ways. Agni-yoga is to keep the deepest concerns of the heart, mind and spirit in touch with Life. It is an interface with the timeless and cosmic: no commandments but awakened awareness, no ideology but ideas. The Ṛgveda speaks of Agni as the luminous guardian of the Truth (ṚV. 1.1.8), as Seer's Will (*kavi-kratu* 1.1.5). It is the dissolution of the consciousness of phenomenal multiplicity into the consciousness of essential unity. Agni is the flame of the Divine Will working in the world. Agni is *Vaiśvānara* or universal power which comprises the divine and the worldly to stumble among fragments to piece out the whole.

In Mantrayāna or Esoteric Buddhism, Agni burns away impurities of karma. It does away the defilements of attachment, to reveal the original purity (*not* original sin) of all dharmas. Its syllable *RAṂ* means "undefiled purity" and it is an abbreviation of *rakṣa rakṣa* 'protect me, guard me' from all evils. In the Japanese Buddhist homa, the sādhaka identifies his thoughts with the Fire of Knowledge. Agni as one of the gods of the eight directions burns away ignorance and passions, and is a manifestation of wisdom.

Maitreya-saṅgha and the militant youth of Maitreya (*milites Mithrae*)

Agni-yoga differs from most "spiritual" (as distinct from religious) teachings in that it is not a peaceful teaching but a "call to battle". It is full of martial imagery, with weapons and with martial virtues. Helena says: "Do not judge much, rather act. Do not sit in contemplation, rather create and discover." The community for teaching agni-yoga is the Maitreya-saṅgha. Maitreya is also called *Ajita* "The Invincible One". She has rightly chosen Maitreya to name her order (saṅgha) as he is connected with invincibility and victory. He was worshipped by the Japanese Prince Shōtoku to ensure victory over the anti-Buddhist clan of Mononobe.

During the Three Kingdoms and Unified Silla dynasty of Korea, there was an organisation of young men known as *hwarang*. Maitreya appears in this world as a *hwarang*. They had an enormous importance in the military life and government of Silla. By the sixth century the group was under the control of the court and had become part of the military organisation. The five rules put together in the sixth century by a Buddhist monk Wŏn'gwang were: to serve the king with loyal heart, to give filial respect to one's parents, to share with one's friends a sincere affection, to fight without retreating, and never to take life without purpose. After the group was given official status, it was organized into military-like units whose troops may have numbered as many as one thousand men. All of this was taking place as Buddhism was being absorbed into the culture of the State. The Maitreya cult was practised at the Silla court by a group of young aristocratic warriors who formed a fraternity known as the Hwarang 'Perfumed Followers of the Dragon Flower'. This name is an allusion to the Dragon Flower Tree (*nāgapuṣpa*) under which Maitreya Bodhisattva is to attain enlightenment.

Helena and Buddhism

For the Roerichs, Buddhism had deep roots in their ancestry through the maternal side of Nicholas Roerich. Nicholas was an active member of the committee to build the first Buddhist temple in St. Petersburg. For him and his family Buddhism was armed with "leonine daring, with all energies, within the universal structure, cosmic in striving". He cites the Buddhist philosopher Asaṅga to open up new aspects and new horizons of Buddhism:

«Two beautiful characterizations of Buddhism:

(i) "As a lion unfrightened by noises.
As a wind, not to be captured by a net.
As a lotus leaf impervious to water.
As a rhinoceros treading in solitude!"

(ii) "The study and manifestation of energy in all its forms.
Energy of armament. Energy of application in action.
Energy of dissatisfaction giving birth to the eternal striving
which brings man into the cosmic rhythm." So said Asaṅga.» (*Altai-Himalaya* p.20).

The simple and seminal work of Helena, *Foundations of Buddhism*, has wonderful insights, for example, "The Great Gotama gave... a complete Teaching of the perfect construction of Life". His was "the first Teaching of the laws of matter and the evolution of the world". To her, Buddhism is the process of man's progressive self-liberation from dogmas, absolutism, principles of discord and disharmony inherent in theocentric religions. Buddhism owns the multiplicity of functions that complement one another in "interdependent origination" (*pratītya-samutpāda*). Humans no longer live only in a physical or theocratic universe, but they also live in a symbolic universe with its varied threads that weave the tangled web of human experience. Physical reality has to be replenished by symbolic activity, so that new discoveries may remove the bucket theory of mind that facts and scriptural injuctions should drip into the mind like water into a bucket.

The roots of the Roerichs

Helena and Nicholas had a deep attachment to the nationalistic roots of Russia, to mystical symbolism of agni-yoga, and to the esoterism of theosophical thought. Their artistic sensitivities to the time-honoured life of Russia, and their concern for the rich academic traditions of Russian scholarship in the domain of Buddhism are evident in their stupendous quantum of writing. They were devotees of ancient Russia. Nicholas descended from the 8th century Rurik who forged Russia's unity. They named their first son Yuri Roerich after Igor the son of Rurik, and their second son Svetoslav Roerich after Svyatoslav the grandson of Rurik.

Helena, theosophy and Śambhala

Helena and Nicholas were influenced by the philosophy of Helena Petrovna Blavatsky. Blavatsky's *The Veil of Isis* drew them to the elusive secrets that may be found in Tibet, Mongolia, Central Asia, and Himalayas. To them Mongolia and Tibet were full of mystics, saints and invisible beings who would dawn a new world of spirituality. Their fascination for the occult, arcane signs and symbols, global unity and world peace was to maintain continuity of tradition, history and scholarship. The cultural destruction of Stalin left deep scars on writers, poets, artists, and scholars.

Helena, Nicholas and their two sons were enamoured of the rich Buddhist tradition with its accents on the charm and grace of human life. They continued Sanskrit, Buddhist and Tibetan studies in India. They were guardians of traditional learning, as well as of the rich traditions of Russian scholarship.

The Russian legends about the fabulous kingdom of Belovodye became popular among believers. From the 17th century onwards they went to Central Asia, Mongolia, Tibet and even India in search of this kingdom. The Roerichs shared this belief in the Tibeto-Mongolian legend of

Śambhala. They were seeking the labyrinths of treasures of the mind. My father Prof. RaghuVira knew them well, and admired their work.

From the deeps of Russian *slava*

Helena and Nicholas will dynamise the emerging cultural paradigms of Russia which will give her new strength to progress and ensure her unique position in the comity of nations. They are symbols of national dignity and global consciousness. To us in India they are the cosmic rhythm that evolves from the deeps of Russian *slava*.

32. MYSTICISM AND THE ART OF NICHOLAS ROERICH

Poet and painter Prof. Nicholas Roerich is a mind open to the entire universe, where coexistence of sentient beings, nature and consciousness are woven together like the diaphanous veil of Kuan-yin. He blossoms in a symbolic universe, where forms summon us to inner transformation by arousing the poetic spirit in lovely colors so that spiritual and humane values beat and throb in our veins. An artist of the sensibilities of Roerich alone can see the invisible threads of Life, nature and universe and reproduce them in the vibrant colours of his paintings so that they become gurus to guide us to the unbounded vision of wisdom, to the essence of Life itself. They sublimate our mind which embraces the great universe within us, so that the sheen of the canvasses becomes the shine of the sun, moon and myriad stars in our inner being. In the words of the great painter Cezanne: "the landscape thinks itself in me, and I am its consciousness?"

The mighty Himalayas of his paintings remind us of the words of Goethe that nature is the inmost force that undergrids the universe. Mountains are the lofty visual aspect of nature that is copresent in the ordering of the world and unites humanity with cosmic ambience. Everything on earth including its skies and waters is alive and our planet is a single Life sphere as Gaia, the ancient Greek Goddess of the Earth. Gaia reflects concepts of the Ṛgveda: *gāya* is 'vital strength, Life' and *gāyatra* is 'hymn'. The paintings of Roerich are a hymn to the vital strength of Life and nature, a dynamic potential for the biosphere and psychosphere. Like Lord Buddha, Roerich sees with his "divine vision" (*divya-cakṣus*) that every stone, every drop of water, every cell of the body is an endlessly flowing river of deep consciousness that enriches *Homo sapiens* in trans-utilitarian values.

Modern or post-modern civilization will be healthy when it shades and protects humanity with "leaves of language and flowers of the brush" of the great *ṛṣi*/sage Nicholas Roerich. An ancient Japanese poet has written: "poems arise as myriad leaves of language from the seeds of peoples' hearts". When the aesthetic spirit of Roerich regains its rightful place in the scarred and savaged modernity of our times, then we shall resurrect our prime happiness and joy.

The hushed peaks of the Himalayas in Roerich's colours of silence are like the flight of birds, or a nightingale singing among flowers. They are a new vehicle of spirituality for perceiving the ordering principle of a many-sided Reality, to encompass the full richness of the world. Prof. Roerich calls us to adore the sublime serenity of the mountains and to restore nature's power of self-purification and self-restoration. He is verily a Bodhisattva who interweaves the ecological and spiritual system into an interconnection of humanity, nature and the divine. His paintings are the harmonious freedom and an openness to the universe saturated with warmth of Life and the charm of nature so that we advance on the way to the beautiful flowering of the Spiritual.

The Saṁyuktāgama and Ekottarāgama texts of the Chinese Buddhist Canon relate the encounter of Lord Buddha with a leaf of the *pippala* tree. These sutras were translated from Sanskrit originals

which were destroyed in the political holocaust of the tenth century. To transcreate the Sutras in English: In his meditation Siddhartha looked up at a pippala leaf imprinted against the blue sky, its tail blowing back and forth as if calling him. Looking deeply at the leaf, he saw clearly the presence of the sun and stars — without the sun, without light and warmth, the leaf could not exist... He also saw in the leaf the presence of clouds — without clouds there could be no rain, and without rain the leaf could not be. He saw the earth, time, space and mind — all were present in the leaf. Likewise, Roerich focuses his formidable powers of concentration to look deeply into the endlessly flowing river of natural forms. Each and every peak of the Himalayas in his canvasses is a river of feelings of our lovely planet that harbour the sublime universe within us. His great message is the convergence of utility and values, the merger of essence and appearance, the decolonisation of our Being from dogmas, and constant self-transcending activity without being haunted by theorization. Embrace the universe, sublimate your mind, and Life will shine; are the echoes of his trans-real paintings.

The word mysticism is from the Greek mystery cults, where *muein* 'to remain silent' refers to the secrecy of the initiation cults. In Neoplatonism it came to mean wordless contemplation. In Christian theology, it means the spiritual meaning of the revelation underlying the literal meaning of the Bible. As late as 1957, Prof. R.C. Zaehner of Oxford ranked mystical schools according to their proximity to orthodox Christian love mysticism. William James in his *The Varieties of Religious Experience* gives five main characteristics of mystical experience. The very first characteristic of 'ineffability' emphasizes that words can never capture the quality of this experience. In fact, mysticism is the liberation of spiritual experience from the dogma of scriptural doctrines. The writings and paintings of Prof. Roerich own the secular and the sacred as a biunity so that the forms and figures of *māyā* establish our contacts with transcendent consciousness.

Our clouded subconscious has to comprehend the tumultuous tangle of forces through the symbols and mythographies of the visible world. Prof. Roerich creates his mountains in mysterious outlines in subtle luminous colors so that the viewer has to concentrate his mind on them to discover the infinite diffusion of his experience of beatitude (*ānanda*), creativity (*īśāna*), and the wave (*ūrmi*) or power of auto-consciousness. His paintings try to capture the enhanced state of consciousness from an unparalleled variety of forms and deep speculations to intense experience of present Life. The paintings of Prof. Roerich are the *ālaya-vijñāna* of Buddhism which is the collective psyche in which individual experiences reappear in a single flux, even over vast distances and across several centuries. In it, past and present live together and form a fruitful soil on which grows the plant of an individual.

The paintings of Prof. Roerich show his distant forefathers the Vikings, the Russian saints and Buddhist themes: all are the interior light (*antar-jyoti*) of his Super-Consciousness. Mountains incarnate beyond theological dogmas in the soft light of Prof. Roerich's brush as a leap from the plane of *saṁsāra* to that of *nirvāṇa*. He conveys the message that our psychic Life reflects that of the universe: nothing vile or mean can tarnish the evolution of humanity towards the advent of Maitreya, or the manifestation of the Kulika Kings of Kālacakra, or the Second Coming of Christ.

Nicholas Roerich led a US Department of Agriculture expedition to Mongolia and Manchuria in 1934 by the cooperation of Henry Wallace who wanted him to search for signs of the Second Coming of Christ. Roerich and Wallace shared a deep interest in the mystical and occult from 1931 to 1935. Roerich's attraction to Buddhism, to Mongolia and Tibet intensified because of the occult symbols providing clues to the Utopian Śambhala. Roerich encouraged the proclivities of Henry Wallace to mysticism which led to a change in the one-dollar bill. On its reverse side is the Great Seal replete with mystical symbolism. The eye is the all-seeing eye of God and the birth of the United States is the birth of a new era for mankind under the watchful observation of God: suggesting the Second Coming of Christ (Robet A. Rupen, *The Canada-Mongolia Review* 1979:51.1-36). This change introduced in 1935 is in use till today.

Prof. Roerich was in search of "Sacred Signs" and was sure to find them: "I know we shall see them." To him Śambhala was a coming Paradise where Goodness would rule and Virtue would triumph. It was the New Era, a symbol of the radiant future. He took a keen interest in Śambhala in Urga the capital of Mongolia in 1926 and presented his painting to them: "The image is ready to rise ... When the image will reach Urga, then will flash the first light of the New Era truth". He painted the Ridgen-jyalpo or Kulika Kings of Śambhala or Gesar Khan the hero of the Tibetan epic the neighing of whose sacred horses were signs of approaching events. His paintings of Lhasa, Tibetan monasteries, his arduous expedition to the Himalayas, Gobi Desert, Mongolia and Tibet were to trace the elusive secrets of Blavatsky's famous *The Veil of Isis*.

Śambhala was the metropolis of the Kulika Kings who promoted the doctrine of Kālacakra as a syncretic faith when Buddhism was destroyed by Islam in Central Asia. Śambhala was located on the Sita River or Syr Darya. It was a haven of peace and prosperity governed by wise and compassionate Kulika rulers, who are depicted by Prof. Roerich under their Tibetan name Rigden-jyalpo. The kingdom of Śambhala vanished into a celestial realm, but the Kulika Kings continue to watch over human affairs and will return to save humanity from the forces of darkness.

Prof. Roerich gave words and form to the human desire for an enlightened era in Tibetan symbols of Śambhala, or Maitreya, or Gesar Khan. To him sacred was the very essence of the profane, out of which always appears a new dynamism, that melts into light and dissolves into human consciousness. Śambhala had a deep imprint on the Russian mind since the beginning of the 19th century as it came very close to their vision of byelovodya. When the fame of Prof. Roerich was at its height, James Hilton wrote the novel *Lost Horizons* in 1933 and popularized the legend of Śambhala in the English-speaking world as the Shangrila.

The Great Soviet Revolution shook the world of culture and Prof. Roerich naturally held the hope that one day this homicidal ideology will be vanquished. The deep patriotic-nationalistic roots of Prof. Roerich led to his search for Russia's pagan beginnings and folklore. They were the subjects of his earlier paintings. As the terror of communism reached its heights, Prof. Roerich painted his hopes and aspirations in gentle clouds, visionary landscapes, evocative color sweeps, and in the vastness of overwhelming nature. The harmonious application of colors was integrated into an organic tonality.

The charming consistency of his figures, mountains, landscapes and architecture was the powerful presence of an inevitable bliss that would be the golden ground of Life. His light warm colors create other-worldly effects. Translucent blues contrasted with the subdued colours of surrounding hills, clouds, deer and other natural manifestations express a powerful presence of an Ideal soon to ripen our mental continuum to the finale during the reign of the 25th Kulika King Rudracakrin when:

Subduing the darkness of troubles through the blazing rays of his deeds
Firm in the sky of the mind (cid-ambaram)
Dance of compassion of the oceans of Tathāgatas will pervade space.

The paintings of Prof. Roerich are mystical in the sense that they lead us from the seen to the unseen which was and still remains the tremendous civilizing influence against dogmas, absolutism and consequent violence. In his paintings we visualize the world as a cathedral. They are infused with spiritual greatness, beyond the horizons of the noietic mind, towards the mysterious horizons of the unknown. Contemplating the paintings of Prof. Roerich we feel a depth which few have attained in history. Consummate shimmering outlines, deliberate cosmic tranquility of his canvasses lead us to the imaginative conception of the Supreme in terms of Life and the Future of Culture as a reality of light, beauty and happiness where youth blossoms and flourishes.

Prof. Roerich is a hero of the brush with paintings flowing out like a river, turning the future into a luminous fountain. His paintings are the vortex of Life, in a state of continual becoming, in a space-silence continuum with a haunting sense of being and eternity. They remind me of the first Tibetan monastery of Samye where in each storey the statues of gods symbolize a further metaphysical sphere, from the roughest on the ground floor to the ever subtler on the ascending storeys. It is a spiritual journey from the world of space and time to the timeless omnipresence of cosmical consciousness. Prof. Roerich's paintings with projective delineations of mountains, monasteries, epic heroes, Maitreya, kings of Śambhala and the immense treasures of Pagan Rus and Orthodox Russia are patterns of forces that unfold, sparkling and scattering, to reintegrate destruction, both human and natural, with creativity, compassion and wisdom.

33. SELF-IMAGE AND COUNTER-IMAGE

Self-image and counter-image are foreign to Indic thought. India has always thought of the infinite and the universal, so that the valorization of time and the finite bounds of concentrated creativity and dynamic activity became diaphanous elements of life. The Atharvaveda says: *samudro asmi vidharmana* 'the Unbounded Ocean am I', wherein personal uniqueness and collective self-perspective become the unity of noble ideals without a secular counterpart to ameliorate our lives. The catharsis of karma is complete and non-attachment is the terrible sublime. It is the 'sacred disorder', leading to the conceptualization of life as *duhkha*. The immoderate, gigantic sublime does not make the world a home, a human home of constant striving. We have to seek the mathematical lines of force so that the world is always brought back to the measure of Man, where the linearity of thought has to be chastened by the sinuous logic of life, in which the finite, the measurable, the bounded becomes the quest of all-embracing existence, ever rising higher in a sustained effort to develop by hard work. The Buddhist monks of Central Asia were *bhikṣus* in India which highlighted their daily alms. But when Buddhism reached China, Korea and Japan the Buddhist monks were *śramaṇas* or they who work hard. The Buddhist monks of Central Asia rode on Ferghana horses for thousands of kilometers to China and were toiling, labouring, hard-working mendicant scholars. They created an astounding literature, calligraphy, painting and sculpture, besides being well-versed in the martial arts and being valiant horsemen. The two contrastive expressions for Buddhist monks are indicative of two world-views in which contradiction and complementarity can be seen clearly. The crisis of the self-image in India has been to blur over contradictions which alone awaken attention, leading to a creative order of hard work over long centuries. Uniqueness of the collective nature, individuality as distinctiveness of personal self and of the socio-historical persona of the people as a whole, have not to be negated in skewed abstractions of the just, valid, legitimate, and so on.

The last century has seen India loose its self-image and succumb to a multilaterality of free-wheeling attitude towards culture, language and political perceptions that subvert our very identity. Processes dominate over substance and we accept all but our own text.

Identity demands a sharp cleavage of (i) amity vs. enmity, (ii) discord vs. concord, (iii) self vs. the other, (iv) variance vs. convergence, (v) universal vs distinctive uniqueness, (vi) geographic specificity vs. fuzzy globalism, (vii) one's own history vs. infinity of time. The lack of one's own text subverts inward focus and fosters anarchy of precise ideas so that failures and traumas are rationalized as inclusivity. The powerful incentive to decidability suffers. To quote David Hilbert (*Bulletin of the American Mathematical Society* 1902: 8.437f): "We hear within us the perpetual call: There is the problem. Seek its solution". When there are no enemies there are no problems. "The deadliest enemies of nations are not their foreign foes; they always dwell within their own minds"

(William James). So we shall concretise the concepts of self-image and counter-image as they have been clearly defined and acted upon in the culture and civilization, history and contemporary polity of China.

Self-image is one's own idea or picture of oneself, esp. in relation to others. It is *asmitã* or the fact that I exist, act and live my full-throttle life. It is the antidote to 'surviving' that seeks to find arguments sans end, month after month, year after year, to do nothing, to choose delay as pleasant inaction. The Russian word for work *rabotaet* is cognate to the Sanskrit root *rabh* which means 'to kill'. Rationalisation of the negative is to postpone action. A self-image is a creative, action-intensive, socio-politically committed identity that harmonises the past present and future in an ordered system of development. Self-image is a strong sense of internal balance, that becomes an inspiration to act, to dream and to attain perfection in all discoveries and achievements. As the Taoists say:

To understand others is to be wise
But to understand one's self is to be illumined
One who overcomes others is strong,
But he who overcomes himself is mighty.

All people have a history that endows them with characteristic genes which give them a strong feeling to endure, to succeed and to benefit the collective in a flow that owns the new ways of others, without loosing the spirit and poise of one's culture.

In an era of globalization, the Chinese have done wonders in their path of modernization in an all-inclusive manner, but have always adhered to their 'own text'. To cite a few instances:

(i) Elaborate ritual as where to put one's fingers when picking up a ritual glass. It is the spirit of the ritual, not the ritual itself. It underlines the importance of conventions of millennia.

(ii) A person should not surrender his moral judgment to society, but obligations of courtesy and moral duty in the functioning of society are essential for national development. Maximum well-being and self-realisation for all citizens is based on the Confucian code of *li*. It is the intertwining of courtesy and morality where the most talented contribute to total welfare.

(iii) "Wisdom is to know men, virtue is to love men". Good and evil are relative.

(iv) A Taiwanese drama "One step, one mind" portrays the journey of Hsuan-tsang from Ch'ang-an to Nalanda and back to communicate the Mahayana spirit of all-inclusivism. It traces the physical travels of Hsuan-tsang as well as his spiritual journey to deepen the hearts and minds of his countrymen.

(v) The basic credo of Chinese Buddhism is that everything is essentially benevolent, a welcome relief from the Western burden of original sin.

(vi) To safeguard the country's cultural heritage is a nation-wide effort to preserve the roots.

(vii) The Chinese characters are the infrastructure and mind space of China for hard work, systematic structuring of strokes, miniaturization 'and above all perfection in all work. Prof. Li Tusheng has written eight million words to explain the interpretative lexicology of the ideographs:

their origin, structural features, evolution, and their cultural connotation in the economic and technological marvels of Chinese development.

(viii) During the Manchu period it was thought that the city plan of Beijing reflected the "anatomy" of the divine Yamāntaka, terrible with his bull's face, threatening horns, 34 outstretched arms, and trampling feet — a most formidable creation of imagination. The three concentric rectangles of a mandala were read into the rectangular plan of the metropolis: the inner rectangle was the Forbidden City, the middle rectangle was the Imperial City, and the outer city was the external rectangle. All this ferocity has been ingrained in the waiting, watching and learning of China. This can be felt at Jiuquan the Space Center of China which has a giant billboard at the entrance of the "town" in huge scarlet Chinese characters and in enormous English letters. Stark and simple, it reads: "Without haste. Without fear. We conquer the world"

(ix) China has always been enthralled by the broad sweep of time and space. The advice has been "think in oceans".

(x) China has opened 282 Confucius Institutes in 88 countries, and applications from 50 countries are pending. They teach the Chinese language as well as Chinese way of thinking and values. Chinese culture is becoming the spearhead of their economic and political might. The head of the Confucius Institute at the University of Maryland has said: "Americans are interested in the essence of the Chinese culture with its values of harmony and peace." The Chinese language and the Sage Confucius are the distinctive identity of China. The US House of Representatives passed a resolution in October 2009 to honor the 2560th anniversary of the birth of Confucius.

From 1801 to the 1950s the cultural face of Asia was India, from 1950s to the present His Holiness the Dalai Lama has been the center stage of the West, and now China's Confucius Centres are fast replacing both. The Chinese language, Confucius and Confucian values are spreading like wildfire across the Western world. They are becoming the frantic rhythms of culture as China watches with her almond eyes the outcome of her awe-inspiring self-certainty. Culture is the inner certitude of their miraculous achievements in technology. The self-knowing Chinese superiority results from the longevity of their antiquity with a torrent of dreams that are being realized today.

Kumārajīva was a great mind who transcreated the Buddhist sacred texts from Sanskrit into Chinese. He created anew a tradition of translation techniques without being in servitude to words, but conveyed the light and elegance of thought in the literary flow of Chinese. The Chinese Emperor had sent an army of seventy thousand soldiers to reduce his home state of Kucha to submission so that he could bring him to China to render the Buddhist sutras into literary Chinese. The Emperor was assassinated. General Lu made himself king and kept Kumārajīva as a captive. Once his successor and Kumārajīva were playing chess. Every time the King took a piece he said: "I have killed a barbarian monk". Kumārajīva (known as the "Great Barbarian") replied: "The barbarian monk (*hu-nu*) will cut off the head of the ruler". The cousin of the King surnamed Hu-nu eventually murdered him.

Sinocentrism has the counter-image of the peripheries and of those residing on the rims of Chinese territory called *Hu*, a general name for barbarians of the West. The Chinese ideogram 胡 *hu* means 'beard'. The Western barbarians had black bushy beards in contrast to the Chinese with a few stray hair on the face. The Europeans who traded with China in the 19th century were known among the people as "Foreign Devils", the English were "Red-haired Devils", the Americans were "Flowery Flag Devils", the Russians (as recently as the Maoist period) were "Red-nose Devils", and in government reports the foreigners were called in general as "foreign barbarians" (Elizabeth Seager, *The Pageant of Chinese History*, p.314).

The Great Wall of China begun in 221 BC was a defence line. It marked the border between civilization and the barbarian hordes. It played a key role in world history. The Huns were deterred from entering China and began migration across Eurasia and ultimately came to Europe and contributed to the fall of Rome (Frederick J. Teggart, *Rome and China: a Study of Correlations in Historical Events*, Berkeley, 1939:232-3). The Great Wall has been a symbol of Chinese attitude towards the outside world. It is the assertion of superiority over the barbarians, in contrast to China as the "Middle Kingdom". A product of deep cultural orientations, the Wall is a connotation of "Uniqueness". It is the subtle philosophical political and strategic definition of the counter-image. It remains fundamental in modern Chinese foreign policy and Michael Yahuda calls the Wall the "societal dimensions of policy" (*Towards the End of Isolationism: China's Foreign Policy After Mao*, London, 1983:3). The Great Wall is the only made-made building seen from outer space. It is a multivalent symbol of the counter-image. When the husband of a Chinese school teacher died, she had just 500 yuan that he had earned from writing. She donated it to rebuilding the Wall: the proud symbol of a proud people. The obligatory visit of every foreign dignitary to China is the Great Wall: the functional equivalent of the Imperial Audience to barbarian kings or their ambassadors of earlier times. The cultural realm, in which military power was and is important, produces the values of life.

Self-image is the inward focus that becomes the plenum of a people, while a counter-image is the strengthening of this vision that sharpens the enlightened "playfulness" to out-compete others in ideas and in their application in ever-renewing epistemological backdrops.

34. संस्कृति, निर्मिति और व्यापकता

प्रत्येक निर्मिति में स्थायित्व और परिवर्तन के तत्त्व रहते हैं। जैसे पानी का प्रवाह तभी हो सकता है जब दोनों ओर तट हों, उसी प्रकार सृजनात्मक प्रक्रिया दो आयामों में चलती है। यदि तट नहीं होते, तो पानी बिखर जाता है, कीचड़ में परिवर्तन हो सड़ने लगता है। नदी के तट प्रवाह की नियमितता, स्थिरता और प्रवहण — परिवर्तन के द्योतक हैं। संस्कृति निश्चल अथवा जड़ नहीं हो सकती, उसे सदाप्रवाहिनी होना चाहिए। परन्तु इसका अर्थ यह नहीं कि वह मूल से पूर्णत: भटक जाए, सहस्त्रों वर्षों की संजोई पूंजी को भोग-विलास की क्षणिकता में खो डाले। शाश्वती संस्कृति की रीढ़ है और विकास उसका रक्तप्रवाह। क्षणों के लिए सनातन को छोड़ना समाज की स्थिरता को आघात पहुंचाना है।

अस्मिता, जीवन, समाज और मूल्यों का समाहार तीन पदों में किया जा सकता है — संस्कार, संस्कृत और संस्कृति। यह अस्मिता की त्रिवेणी है। संस्कार में वे सब मूल्य निहित हैं जो हमने इतिहास की विराट् यात्रा में पाए हैं। इन्हें बौद्ध परिभाषा में "आलय-विज्ञान" कहते हैं। इसके साथ-साथ प्रत्येक मानव निजी अनुभवों के कारण इस समय-सरिता को नई चेतनाएं समर्पित करता है। ये वैयक्तिक साधकों की अवधारणाएं और अनुभूतियां काल में अपनी सुरभि छोड़ती हैं। इसे बौद्ध दर्शन में "मनो-विज्ञान" कहा गया है। कालान्तर से प्राप्त "आलय-विज्ञान" अर्थात् जाति का समष्टि-चैतन्य (collective consciousness) और नितनई वैयक्तिक साधनाओं की गतिशील चेतना अथवा व्यष्टि-चैतन्य (individuated consciousness) — दोनों के मिलन से समाज के मूल्यों का अभ्युदय और जीवन में व्याप्ति होती है। ये सब मूल्य भाषा के माध्यम से उपजते हैं, अभिव्यक्त किए ज़ाते हैं, और उनके क्रियान्वयन का मूल्यांकन किया जाता है। इनके लिए सुसंस्कृत वाणी क आवश्यकता होती है जिसका लालित्य मानव-मन को प्रेरित कर सके। यहां संस्कृत शब्द का अर्थ और अभिप्राय "भाषा" है, वह भाषा जो हमारी गहनतम अनुभूतियों को छूती हुई नए उत्थान की प्रेरणा बने। यहां 'संस्कृत' शब्द विशेषण है, संज्ञा नहीं। संस्कारों की वाहिनी वाणी संस्कृत है। कोई भी भाषा जब भौतिक आवश्यकताओं से उठकर मूल्यों की ओर अग्रसर होगी, जब आहार-निद्रा-भय(सुरक्षा)-मैथुन से परे पारमिता बनेगी तब वह 'संस्कृत' विशेषण की भागी होगी। अब हम अस्मिता, त्रिवेणी के तीसरे पद 'संस्कृति' को लेंगे। संस्कृति चिन्तन, मनन, ध्यान आदि की साकार अभिव्यक्ति है। इसमें साहित्य (कथा, काव्य, दर्शन) एवं संगीत का वाचिक तत्त्व; प्रतिमा-शिल्प, पटचित्र, स्थापत्य (मन्दिर, स्तूप, विहार) का दृश्य तत्त्व; और नाटक, नृत्य, अभिनय का क्रिया-तत्त्व, और अनेक अन्य कायिक रूप हैं। इन तीनों के समन्वय से अस्मिता मूल्यों से ओतप्रोत होती है।

कोई भी मूल्य सर्वव्यापी नहीं हो सकता। जीवन समय और भूगोल से जुड़ा है। उसके पीछे देश, इतिहास, समाज, साहित्य, जलवायु और अलग अलग प्रकार की प्रकृति की करुणा और कोप हैं। जो मूल्य नदी तटों पर उपजे, वे करुणा और मानवता से अनुप्राणित थे। उनमें नदी के प्रवाह की सतत नवीनता और परिवर्तन के तत्त्व थे। जो मूल्य मरुभूमि की जलती धरती, उसकी झुलसाती अग्निमय वायु, और मुख को खरोंचती रेत की झंझाओं में विकसित हुए उनमें अपने लक्षण थे — आक्रमण, कट्टरता, संघर्ष-प्रियता और पराए पर विजय पाने की उग्रता। संस्कृति दिक्काल की पुत्री है। मूल्य उससे अभिप्राणित हैं। वैश्वीकरण का अर्थ विश्वविजय है, इसमें अलग-अलग तन्त्रों की, अलग राष्ट्रों की भागीदारी नहीं। वैश्वीकरण एकेश्वरवाद का रूपान्तर है जिसमें अनेक राष्ट्रीय अस्मिताओं को, विभिन्न मूल्यबोधों को समाप्त कर अधिनायकवाद की स्थापना है। इसके लिए मनुष्यजाति की आर्थिक लिप्सा और विलासिता की मोहिनी माया को, उपभोक्तावाद, उदारीकरण और फैशन की लुभावनी नग्नता, उपयोगिता और उदारता के आकर्षक शब्दों से भड़काया जा रहा है। एक विश्व के नाम पर सब राष्ट्रों को आर्थिक, सांस्कृतिक और सुरक्षात्मक दासता में बांधा जा रहा है। संस्कृति की अवधारणा को प्रश्न बनाकर एशिया को, अयूरोपीय जातियों को, भ्रमजाल में फंसाया जा रहा है। मोहिनी शब्दमाया में,

भड़कीले चित्र-निरूपण में, समाचार पत्रों के दिन-प्रतिदिन आघातों से मनुष्य के मन का बाजारीकरण हो रहा है। पूंजीवाद का यह जघन्य पक्ष है जो प्रदूषण से भी अधिक घातक है। कविवर हरिवंशराय बच्चन जी ने मिट्टी के तन के साथ मस्ती का मन देखा था। वह मन भी मिट्टी बनाने का उपक्रम पूंजीवाद का भयंकर प्रयास है।

हमारी संस्कृति में, अध्यात्म में, मूल्यों में बहुवाद है, एकवाद नहीं। इस 'बहु' में अनेकता भी और 'विरोध' भी निहित हैं। इनके समन्वय की आवश्यकता है। यदि समन्वय संभव नहीं तो संघर्ष द्वारा नियन्त्रण है। एकवाद में समन्वय नहीं हो सकता, संघर्ष अवश्यंभावी ही नहीं अपितु वह एकवाद का विजयी प्रयाण है। 'उग्रवादी', 'तालिबान' आदि ईश्वर के सैनिक हैं। वे अपने उच्चतम आदर्शों से प्रेरित होकर बलिदान करते हैं। उनके विपक्षी अपनी दुर्बलता से उनको प्रोत्साहित करते हैं। डॉ. मेंहदी ने मौलिक प्रश्न उठाए हैं — मूल, विरासत, ५००० वर्ष, राजनैतिक क्षेत्र — अर्थात् दिक्काल, ज़मीं ओ ज़मां। ये कभी भी एक नहीं हो सकते। हमें विभिन्न मूल्य-सरिताएं स्वीकार करनी होंगी जिनमें अलग इतिहास, अलग पुण्यभूमि, और आधुनिक यूरोपीय विज्ञान एवं जीवन-दृष्टि के रूपायन का स्थान होगा। विभिन्न समुदायों को अपनी संस्कृति के साथ अन्य संस्कृतियों का आदर करना होगा। बहुवाद भारत की धरोहर है और वह सबको स्वीकार करनी होगी। विशिष्ट अधिकार की आड़ में, संख्या के छद्मवेष में किसी मूल्य-पद्धति का निरादर नहीं किया जाएगा। आधुनिकता के नाम पर यूरोपीय भोगवाद को मानवता के विविध मूल्यव्यूहों को रोंदने का अधिकार नहीं दिया जाएगा॥

35. मानव संस्कृति को भारत का अवदान

नई शताब्दी और नई सहस्राब्दी के कगार पर खड़े हमें विहंगावलोकन करने की आवश्यकता है। इस शती में अस्मिता की नई खोज है। हमारी क्या अस्मिता रही और हमने विश्व को योगदान करके अपना जो विशिष्ट स्थान बनाया क्या वह आगे नए आयाम दे पाएगा। भारत को चिन्तन में स्वयंभूत आयाम प्रशस्त करने होंगे। अन्यथा हम अनुकृति के लिए विवश हो जाएंगे।

भारत का मानव-चिन्तन में सब से विशेष अवदान भाषा है। संस्कृत परिवार की समस्त भाषाओं में विराट् शब्दावली का सृजन हुआ। यह जीवन की आवश्यकताओं से बढ़कर मनन की शब्दराशि का प्रवाह बना। उपसर्गों से भाषा में विलक्षण सम्पदा का सृजन हुआ — जैसे लैटिन द्वारा in-spect, pro-spect, re-spect, a-spect आदि। यदि योरोपीय भाषाएं संस्कृत के उपसर्गों और प्रत्ययों से लाभान्वित नहीं होतीं तो वे बोलियां-मात्र रह जातीं। प्रत्ययों से भी संज्ञाओं और धातुओं की अभिव्यक्ति बढ़ी। भाषा के संस्कार के बिना आधुनिक विज्ञान और प्रौद्योगिकी का विकास संभव न हो पाता।

समस्त योरोपीय भाषाओं की गिनती संस्कृत से है। हजार के लिए 'सहस्र' शक्ति का द्योतक है। सहस् से साहस बनता है। सब जानते हैं कि शून्य और उसका लिखने का प्रतीक भारत की देन है। शून्य के बिना आज का संगणक आदि का विज्ञान असंभव था।

जब केम्ब्रिज विश्वविद्यालय में प्रो. रथफोर्ड़ ने परमाणु का विखण्डन किया, तब प्रो. कीथ ने ऑक्सफोर्ड विश्वविद्यालय से 'भारतीय परमाणुवाद' पर पुस्तक छापकर प्रमाणित किया कि परमाणु की सबसे पुरातन कल्पना वैशेषिक दर्शन में है और आज से ३००० वर्ष पहिले भारत में इस आधारभूत तत्त्व की मीमांसा की गई थी। आधुनिक भौतिकी के प्रवर्तकों में वरेण्य प्रो. श्रोडिंगर और ग्योटिंगन् विश्वविद्यालय के हाइज़नबर्ग ने भारतीय दर्शन के प्रभाव को स्पष्ट स्वीकार किया है। दोनों नोबल-पुरस्कार विजेता थे।

गन्ने से गुड़ और शक्कर का उत्पादन आर्यावर्त के इक्षुक्षेत्र की देन है। प्राचीन काल में मिठास के लिए मुख्यतः मधु का प्रयोग किया जाता था। जब गन्ने से शक्कर का आविष्कार हुआ तब भारत से विश्व में नई मधुरिमा का प्रसार हुआ। इस के कारण अयोध्या नगरी अजेय और सुसम्पन्न होती गई। यहां के सम्राट् भगवान् राम की कीर्ति चारों ओर फैली। पारसियों के अवेस्ता धर्मग्रन्थ में 'ह्वस्त्र राम' का उल्लेख है। 'ह्वस्त्र राम' का अर्थ 'स्वस्त्र राम' अर्थात् उत्तम शस्त्रों से सज्जित राम है। गन्ना भारत में जंगली पौधे के रूप में उगता था और वनस्पति-वैज्ञानिकों का कहना है कि यह पौधा मूल रूप से भारत में होता था। यहां से शर्करा शब्द ग्रीक, रोमन, फारसी, और अरबी भाषाओं में गया। पहली शताब्दी के ग्रीक और लैटिन ग्रन्थों में 'साखारोन्' एक प्रकार का मधु है जो भारत में है, नमक के समान होता है और दांतों से चबाया जाता है। प्लिनी (Pliny) ने लिखा है कि भारत में शर्करा एक प्रकार का मधु है जो बांस से मधुमक्खियों के बिना पाया जाता है। चीन में शर्करा को 'शि-मि' (पाषाण-मधु) कहते थे। पाषाण का अर्थ कंकड़ अथवा कणात्मक है। सन् २८५ में कम्बुजदेश ने पहिली बार चीन को गन्ने उपहार-स्वरूप भेजे थे। सन् ६४७ में चीन के सम्राट् थाइ-त्सुङ् ने मगध में भारतीय शर्करा-निर्माण की पद्धति सीखने के लिए शिष्टमण्डल भेजा था। जब अरब सेनाओं ने ईरान को सन् ६४० में पराजित करके धर्मान्तरित किया, तब सर्वप्रथम ईरान से शर्करा-निर्माण ले गए। ईरान में शर्करा का उत्पादन भारत से बहुत प्राचीन काल में गया था।

कपास और सूती वस्त्र सर्वप्रथम भारत में प्रचलित हुए। ये ५००० वर्ष पूर्व मोहेंजोदाड़ो की खुदाई से मिले हैं। ऋग्वेद में भी कपास से बने कपड़े का उल्लेख है। ग्रीक इतिहासकार हीरोडोटस लिखते हैं कि भारत की महिलाएं बीजों से कपास बिनती हैं, उसका सूत कातती हैं और भव्य वस्त्र बनाती हैं। मिश्र की ममी भारतीय सूती वस्त्रों में सहस्रों वर्षों से सुरक्षित हैं। सन् ६००-७०० के बीच मिश्र में कपास की खेती प्रारम्भ हुई। युन्नान् में भारतीय राज्य थे, संस्कृत के क्षिलालेख उपलब्ध हैं, महाराजाओं के संस्कृत नाम थे। युन्नान् से चीन में कपास की खेती २२०० वर्ष पहुंची थी। चीनी इतिहास लिखते

हैं कि युन्नान् के नान्चाओ राज्य में रेशमी कीड़ों से नहीं अपितु पौधों के बीजों से वस्त्र बनाया जाता है। चीनी इतिहासों में इस वस्त्र को कुपेइ (= कर्पास) अथवा तुलो (=तूल) कहा गया हैं। आज भी अंग्रजी में cotton wool कहते हैं क्योंकि योरोपीय जातियां पशुओं के बालों के प्राप्त ऊन (wool) के वस्त्र पहनती थीं और उनके लिए सूती कपड़े भी ऊन का प्रकार थे।

इस प्रकार भारत ने मानव जीवन में मौलिक योगदान किया है। तन को ढकने के लिए सूती कपड़े, स्वर्गारोहण के लिए मिश्र में शवावरण के लिए सूती मलमल जो औषधों से ओतप्रोत होकर भौतिक काया को सहस्रों वर्षों तक रखती था, दक्षिण चीन की उष्णता से बचाने के लिए सूती परिधान, ... भारत की देन है। मुख मीठा करने के लिए शर्करा और उससे प्राप्त धन से अजेय अयोध्या और उसके आदर्श राजा भगवान् राम की चिरजीविनी कल्पनाएं एशिया को विधि-व्यवस्था देती आई हैं। जब कि ग्रीस और चीन में गणना की चरम सीमा १०,००० (दस सहस्र) थी, तब भारत ने शून्य से अनन्त की परिकल्पना की। शून्य का चिह्न और उसका दार्शनिक एवं गणितीय परिकल्पन मानव जाति के अनुपम विकास का कारण बना। संस्कृत भाषा की विराट् चिन्तन-धारा है जिस में असत् से सत् (शून्य से अस्ति) ऋग्वेद के नासदीय सूक्त में प्रस्फुटित होता है — सतो बन्धुमसति निरविन्दन्। संस्कृत भाषा, तज्जन्य संस्कृति, और उससे अनुप्राणित संस्कार — सब नदीतटों पर, घनघोर अरण्यों में जन्मे थे। संस्कृत, संस्कृति, और संस्कार की त्रिवेणी बहते प्रवाह की सखी थी। नदी का पानी बहता है और इसके लिए दो तटों की आवश्यकता होती है। संस्कार-धातु में ये तट मर्यादाएं हैं और बहता पानी सतत-परिवर्तनशील मूल्यों की भूमिका है। पानी, प्रवाह, तट खुलेपन के प्रतीक हैं। गतिशीलता और प्रगति के आधार हैं। कुछ संस्कृतियां मरुभूमि की पुत्रियां हैं मरुभूमि विराट् एकरूप है, दिन में झुलसाने वाली रेत और रात को घातक शीत से ग्रस्त। इससे कट्टरता का उद्भव हुआ।

आजका मानव कट्टरता से, आतंक से, हिंसा से त्रस्त है। ये सब दुर्गुण और संकट विशिष्ट दर्शन के परिणाम हैं। संतप्त मानव भारतीय दर्शन से नई सम्यग्-दृष्टि प्राप्त कर सकता है। यह बारह-सूत्री ब्रह्मजाल इस प्रकार हो सकता है —

१. विविधता ही प्रकृति का ऋत है।
२. नदी-प्रवाह और प्रकृति परिवर्तन है।
३. एक-केन्द्रीयता नहीं, अपितु बहु-केन्द्रीयता चाहिए।
४. आदेशना (revelation) के स्थान पर साधना।
५. कट्टर आदेश (commandments) नहीं, परन्तु ब्रह्म-जिज्ञासा।
६. निरपेक्ष नहीं, सापेक्ष तत्त्वज्ञान।
७. जिजीविषा और जिज्ञासा।
८. धर्मदुर्ग नहीं, अपितु ध्यान के तपोवन।
९. मानव अधिकारों के साथ मानवीय कर्तव्य एवं मूल्य।
१०. सीमाओं में बन्दी मन नहीं, क्षितिजों को खोजती चेतना।
११. शास्त्रों का शाब्दिक निर्वचन नहीं, परन्तु मूल्यपरक दिक्काल-अनुकूल निर्वचन।
१२. पश्चिम की दर्शन-भूमिकाओं से पार (पारसंगते बोधि स्वाहा)॥

36. भारत-भारती और एशिया की संस्कृतियां

एशिया के हृदयांचलों में भारत-भारती सुरक्षित है। उसके गिरि-गिरि को मन्दिरों से पावन कर रही है, उसकी नदियां गंगा मैया की प्रतिरूपिणी बन गई हैं। संस्कृत के पूजा-घोष देश-देशान्तर के वातावरण को पुनीत कर रहे हैं। भारत के देव और देवियां साधक कलाकारों की तूलिका से रूपमाधुरी से आप्लावित हो उठते हैं — ये दृश्य शिबिरदेश (साइबेरिया) के शीततम प्रदेशों से लेकर इण्डोनेसिया की शस्य-श्यामला उपत्यकाओं के विराट् भू-भाग की आत्मा हैं।

योरोप में रोमा जातियां

एशिया और योरोप के विभिन्न भागों में रोमणी जातियां हैं। ये भारतीय जातियां हैं, जो १००० वर्ष पूर्व भारत से बाहर निकलीं और चलती-फिरती ईरान, तुर्की, मिस्र, योरोप, अमेरिका, रूस में फैल गईं। रोमणी 'डोम' शब्द का रूपान्तर है। इन्हें 'कालो' (कृष्णवर्ण) भी कहते हैं। ये यायावर हैं, और कभी एक स्थान पर लम्बे समय तक नहीं ठहरते। ग्रामों और नगरों के बाहर सड़कों पर अपनी घोड़ागाड़ियों में सजधज के साथ जहां कहीं भी रोमणी परिवार डेरा जमाते हैं, वहीं खेल-कूद, आमोद-प्रमोद का नया संसार आविष्कृत हो जाता है। इन्हें अपनी भाषा का बड़ा अभिमान है। उसे छिपा-छिपा कर रखते हैं। उसके मूलभूत शब्द, वाक्यरचना और व्याकरण भारतीय हैं। 'कालो चिब्' (चिब् = जिह्वा = भाषा) अर्थात् रोमणी भाषा में अद्भुत भारतीय शब्द सुरिक्षत है। एक शब्द 'हिम' को ही लीजिए — दिखस् बारो इव्। त्रशीअस्। शा अरे ग्यस् पाले। था फन्दीअस् ओर उदार् (देखी बड़ी हिम। त्रास हुआ। और अन्दर गया परे। और बन्द किया वह द्वार।)। इवेस्को दिवेस् (हिम का दिवस)। इवेस्की रात (हिम की रात)। मेरे पिता आचार्य रघुवीर जी ने उनके गीत भरे थे और रीत समझी थीं। चेकोस्लोवाकिया में एक रोमणी माता से मिले। उसने कहा — "मेरे पुत्र का रंग सांवला है। पाठशाला में बच्चे उसे काला कह कर चिढ़ाते हैं। मैं उसे दूध में नहला कर गोरा बनाना चाहती हूं।" दूध में नहला कर गोरा करने की कल्पना पिताजी ने अपने बाल्यकाल में ग्राम में सुनी थी। रोमणी माता के मुख से यह सुन कर और अनेक ऐसी सूक्ष्म समानताएं देख कर उनका मन स्पन्दित हो उठा था।

गंगाजल के प्रति आस्था

आजकल के विहंगावलोकन में आपको दूर, बहुत दूर रूस के उत्तरतम साइबेरिया ले चलता हूं। इस हिममय प्रदेश के अन्तरंग में एक छोटी-सी नदिया इठलाती चली जाती है। यह है आगिंस्की नदी। इसके समीप एक विशाल मन्दिर-विश्वविद्यालय बना जो आगिंस्की दात्सान् के नाम से विख्यात हुआ। इसमें दर्शन-शास्त्र, तन्त्र, आयुर्वेद और ज्योतिष के चार महाविद्यालय थे। अंग्रेजी विश्व में ओक्सफोर्ड को जो सम्मान प्राप्त है, वही सम्मान इस आगिंस्की को था। यह शिबिरदेश का नालन्दा विश्वविद्यालय था। यहां का पाठ्यक्रम प्राचीन नालन्दा की परिपाटी का था। शिबिर-देश के मन्दिर-विश्वविद्यालयों में अपने मुद्रणालय थे, जिनमें लकड़ी के फलकों से विभिन्न ग्रन्थ छापे जाते थे। यह समस्त साहित्य संस्कृत से मोंगोल भाषा में अनूदित था, अथवा उसकी साधना से अनुप्राणित था, उसके भावजगत् में लीन था। इसमें पाणिनि का व्याकरण, कालिदास का मेघदूत, संस्कृत मन्त्रों के समुच्चय, आयुर्वेद का अमृत-अष्टांगहृदय आदि सहस्रों ग्रन्थ हैं, जो मोंगोल भाषा में अनुवाद किए गए थे। आज भी शिबिरवासियों के हृदयों में गंगाजल के प्रति आस्था है। शिबिरदेश में शतियों के अनन्तर 'गांगिन् ओस्' अर्थात् गंगाजल पहुंचाने में पिताजी अग्रणी थे।

आयुर्वेद की थाती सुरक्षित

शिबिरदेश की विज्ञान-परिषद् में प्राचीन आयुर्वेद का अध्ययन हुआ है। शिबिर हस्तलिपियों में आयुर्वेद का जो ज्ञान-भण्डार सुरिक्षत है, उसकी सम्पन्नता अनुमान से परे है। सचित्र निघण्टु भी विद्यमान हैं, जिनमें जड़ी-बूटियां, शरीर-रचना

और शल्योपकरण (सर्जिकल इंस्ट्रूमेंट्स) चित्रित हैं। यहां के वैद्य रूस के प्रमुख नगर पीटर्ज़बर्ग और मास्को में भी चिकित्सा किया करते थे। एक सुविख्यात वैद्य श्री पाद्मायेफ़ थे। आपका नाम संस्कृत 'पद्म' का रूप है, जिसके अन्त में रूसी प्रत्यय येफ़ लगा हुआ है। आप पीटर्ज़बर्ग में अपनी सफल चिकित्सा के लिए लोकप्रिय थे। आपके रोगियों में अग्रगण्य साम्यवादी नेता बुखारिन और रूकोफ, लेखक आलेक्सेइ टालस्टाय सम्मिलित थे। कई बार स्तालिन के उपचार के लिए भी गए थे। लोक-स्वास्थ्य-अध्यक्ष कार्मिंस्की को उनके ज्ञान के लिए विशेष आदर था और उन्होंने पाद्मायेफ़ के लिए सैनिक चिकित्सा संस्थान में विशेष विभाग बनाया था।

'मुझे भूल न जाना' पुष्प

शिबिर के थर्राने वाले, जमाने वाले प्रचण्ड महाशीत में मन्दिरों के अन्दर संस्कृत के धारणी-मन्त्रों का अनुच्चरित गुंजन और बाहर छतों से लटकती हुईं एवं शीतझंझा से झंकृत सैंकड़ों नन्हीं-नन्हीं घंटियां, नवरत्नों से लिखे ग्रन्थ, तुषार से बचाने के लिए लकड़ी के कमरे में शिशु की नाईं पाला-पोसा बोधिवृक्ष, श्रीवत्स-अंकित वस्त्र से ढकी मेज, अगरु और चन्दन की लकड़ी से बनी महा-घण्टी, मूर्त्तियां, आदि आदि — नई चेतना का भाग हैं। मन्दिर के बाहर नन्हे-से पीले 'नेज़ाबुत्का' के फूल हैं। नेज़ाबुत्का का अर्थ है 'मुझे भूल न जाना'। ये नन्हे फूल विस्मृति के प्रति चेतावनी दे रहे हैं।

७वीं-८वीं शती का भारत

मोंगोल जाति का वही प्रेय और श्रेय है जो भारत-भारती का है। मोंगोल इतिहासों में उल्लेख हैं कि छठी शताब्दी के अन्तिम दशक में शाक्यवंश, नरेन्द्रयशस् और अन्य भारतीय आचार्य जन-हिताय उनके देश में आए थे। तब से भारतीय आचार्यों का आवागमन चलता रहा और धर्म की ज्योति इस उत्तरावर्त्त में फैलती गई। इसके परिणामस्वरूप मोंगोल भाषा में ६,००० संस्कृत ग्रन्थों का भाषान्तर हुआ। सन् १९४० में ७५० विहार थे, जिनमें नालन्दा की परम्पराएं सुरक्षित थीं, अनेक संस्कृत ताडपत्र थे, बत्तीस लाख (३२,००,०००) हस्तलिपियां और दस लाख मूर्त्तियां थीं, मन्दिर-द्वारों पर गणेश जी की प्रतिमाएं थीं और लाखों प्रभापट थे। रूस के प्रख्यात संस्कृतज्ञ श्चर्बात्स्की कहा करते थे कि मोंगोलदेश सातवीं-आठवीं शताब्दी का भारत है। जब श्चर्बात्स्की इस प्रदेश में गए, तब मोंगोल विद्वानों ने संस्कृत परिपाटी से तर्कशास्त्र-सम्मत शास्त्रार्थ में उन्हें परास्त कर दिया था। भारतीय आचार्यों का अन्तिम पदार्पण प्रथम जिब्चुन्दाम्पा के समय (१६२७-१६८६) में हुआ। दो आचार्य उनके शिबर (तम्बू) मे रहे और वे अपने साथ अनेक भारतीय कथाएं ले गए। उन में बिगर्मिजिद् (विक्रमादित्य), अर्जि-बुर्जि (राजा भोज) और गिसना खां (कृष्ण) के कथानक हैं। सिंहासन-बत्तीसी और बेताल-पच्चीसी भी ले गए थे। ये कथाएं मोंगोल देश के सुदूर ग्रामों में आज तक तम्बू-तम्बू में आग तापते हुए परिवारों की विनोद बनी हुई थीं।

एक आचार्य का दण्ड मोंगोल देश के गांडङ् विहार में सुरक्षित है और दोनों आचार्यों के मुखौटे भी छोइजिन्लाम् विहार में पड़े हैं। तीन शताब्दियों के उपरान्त पिताजी मोंगोल देश में जाने वाले पहले आचार्य थे। मोंगोल पिता जी को बीसवीं शताब्दी में उनके देश में पदार्पण करने वाला प्रथम आचार्य मानते हैं। मोंगोल मानस में 'आजार' अर्थात् 'आचार्य' श्रद्धास्पद शब्द है। १९५९ में अन्तरराष्ट्रीय मोंगोलविज्ञ सम्मेलन में भारत के एकमात्र प्रतिनिधि के रूप में भाग लेने के लिए पिताजी (आचार्य रघुवीर जी) गए। सम्मेलन के समस्त प्रतिनिधि बस में बैठ जब मन्दिर देखने गए, तब सब के सामने अद्भुत स्थिति उपस्थित हुई। एकत्र मोंगोल जनता ने पिता जी के सामने आशीर्वाद के लिए अपने सिर झुकाए। एक-दूसरे में होड़ हुई कि कौन पहले आशीर्वाद पाता है। यह देख कर योरोपीय विद्वानों को आश्चर्य हुआ। डा. यूरी रोरिख ने कहा — "आपकी संस्कृति की यह महिमा है। इसे मत खोइए। यही आप की राष्ट्रीय निधि है।" सायं पिताजी के हाथ उन्हों ने पं. नेहरू के नाम पत्र दिया और उसमें यही विचार प्रस्तुत किए।

मोंगोल देश की मंगलत्रयी

सन् १९५७ में मुझे मोंगोल जाने का सौभाग्य मिला। सर्वत्र पिता जी को स्मरण कर द्रवितहृदय थे। पिता जी की

संस्कृति-साधना को पूर्ण करने के लिए मुझे अपनी मंगलकामनाएं दीं और उसके साथ दीर्घायु के देवता भगवान् आयुषी की प्रतिमा, उनकी स्तोत्र-पुस्तक और उनका चैत्य दिया। मोंगोल में पूर्ण मंगल के लिए तेन्सुम् अर्थात् मंगलत्रयी देते हैं, जो काय, वाक् और चित्त धरातलों का प्रतिनिधित्व करती है। प्रतिमा कायिक धरातल का प्रतिरूप है, स्तोत्र अथवा अन्य पुस्तक वाचिक का, और चैत्य चित्त अर्थात् साधना का प्रतिरूप है। यह शास्त्रसम्मत मांगिलक विधान मोंगोल देश में प्रचलित था।

राष्ट्रपति 'शम्भु' , और राष्ट्रध्वज 'स्वयम्भू'

१९५७ में मोंगोल के राष्ट्रपति का नाम शम्भु था, उनका ध्वज सोयम्बो अर्थात् स्वयम्भू है। उसमें दारिगंगा अर्थात् तारा-गंगा बहती है, उपप्रधानमन्त्री की पत्नी का नाम 'इन्द्री' था, और इन्द्री की माता जी का नाम 'रत्ना' था। साम्यवादी क्रान्ति का प्रारम्भ सुखेबातर ने शंख-ध्वनि से किया था — यह शंख क्रान्ति संग्रहालय में सुरक्षित था। सुखेबातर का आधुनिक मोंगोल इतिहास में वही स्थान है जो लेनिन का सोवियत इतिहास में है। आप दूर मोंगोल गांवों में चले जाइए और आपको भेड़ चराते व्यक्ति मिलेंगे, जो सारस्वत, कलाप और पाणिनि का संस्कृत व्याकरण जानते है।

कोरिया में

कोरिया में कुछ वर्ष पूर्व तक वज्रगिरि के विहारों में भिक्षु कोरियाई-मिश्रित संस्कृत बोलते थे। सन् ३७४ में पहली बार भारतीय आचार्यों ने कोरिया में पदार्पण किया था और अगले वर्ष ही इबुल्लान्सा और सुड्मोन्सा मन्दिरों की स्थापना हुई। सन् ३७४ में भारतीय आचार्य मल्लानन्द पाइक्जे की राजधानी में पहुंचे थे। इसी प्रकार कोरिया के कई तीर्थयात्री भारत-दर्शन के लिए आए। उनमें से सातवीं शताब्दी के कोरियाई यात्री हेचो का भारत-वृत्तान्त हमारे इतिहास के लिए विशेष महत्त्व का है। कोरिया की संस्कृति का स्वर्णिम काल सिल्ला-युग (६५९-९५५) है। इस काल में अजन्ता आदि की भारतीय शैली में अवलोकितेश्वर, विमलकीर्त्ति आदि के भव्य चित्रण हुए। वुन्चेउक् (६१३-६९६) इस युग के विख्यात संस्कृत विद्वान् थे और विज्ञप्तिमात्रता दर्शन पर उनकी कई कृतियां आज तक सुरक्षित हैं। ध्यान-योग का प्रवेश भी सिल्ला-काल के उत्तरार्द्ध में हुआ। ध्यान-योग कायिक और मानसिक शान्ति-प्रोत कर्मण्यता का प्रवर्त्तक बना। इसका निरूपण दो वाक्यों में किया गया — "शमथ में कर्मठता" (एक्टिव इन क्वाइटनेस) और "कर्मठता में शमथ" (क्वाइट इन एक्टीविटीज)। यह 'योगः कर्मसु कौशलम्' का रूपान्तर है। सिल्ला-वंशीय सम्राटों ने ध्यान-योग से राष्ट्र में निर्भीकता, शौर्य और धनुःकौशल को बढ़ाया। स्थापत्य-कला का पूर्ण विकास और वैभव मन्दिरों के निर्माण में हुआ। दुर्ग, प्रासाद और अन्य लौकिक भवनों पर उनका गहरा प्रभाव पड़ा। पत्थर-निर्मित दीपस्तम्भ, चैत्य, विशाल मूर्त्तियां, चित्रों से सुशोभित भित्तियां और लटकते हुए प्रभापटों की आभा में कला उत्कर्ष को प्राप्त हुई।

कोरियाई लोकगीतों में तथागत की प्रज्ञा और करुणा संस्कृत की स्वरमाधुरी में लहलहा उठी। बौद्ध गीतों की मौलिक एवं गहरी भव्यता और अपरिमित्त भिन्नता कोरिया की संगीत-संस्कृति की नींव बनी। मन्दिर-नृत्यों से कोरिया में अभिनय की नई दिशा आरम्भ हुई। सुकगोलाम् गुहाओं में गुप्तकालीन कला का लालित्य निखर उठा। 'कमल' स्तम्भाधारों, मंचों, आसनों में और अनेक प्रकार से सुव्याप्त अलंकरण बन गया। राजसिंह की विलक्षण प्रतिमाएं धर्मघोष को द्योतित करतीं — "नायमात्मा बलहीनेन लभ्यः"। होजू (वीणा), बांसुरी, मोक्ताक् (घण्टा), मन्दिर घण्टियां, ग्युङ्सोइ (झांझर) आदि भारतीय बाजे कोरिया वाद्यवृन्द के अंग बन गए। कोर्यू काल (९३६-१३९१) में राजकाज "दशशील" के आधार पर चला और ताइजो सम्राट ने अपनी नीति घोषित की कि "हम मन्दिर बनाएंगे जिनमें तपोनिष्ठ भिक्षुओं का तप बढ़े।" इस काल में धर्म का वैभव बढ़ा और युन्देउङ् (दीपंकर-वस्तु) और पाल्क्वान् अर्थात् अष्टांग उपवास समूची जनता के जीवन में व्याप्त हुए। कोर्यू काल में संस्कृत से अनूदित साहित्य का विराट् समुच्चय 'महाधर्मकोश' के नाम से काष्ठफलकों से छपा। सन् १०१० से ले कर १०८६ तक इसके १०,७०० भाग प्रकाशित हुए। यह साहित्य का 'अद्भुतं रूपमुग्रम्' था। संस्कृत वर्णमाला की ध्वनि-पद्धति पर कोरिया की राष्ट्रीय लिपि हांगेउल् का आविष्कार हुआ, जो आज उनकी एकमात्र लिपि है।

कोरिया के हस्तशिल्पों में नील-मृत्स्ना (ब्लू पोर्सलेन) सर्वप्रथम है। इसकी हृदयंगम पारदर्शी नीलाभा में ध्यानयोग का गाम्भीर्य निहित है।

सूर्योदय की भूमि में संस्कृति की स्मृतियां

कोरिया के आगे सूर्योदय की भूमि जापान है। इसकी संस्कृति में झांकेंगे तो संस्कृत उसकी भूमिका में मिलेगी। दैनन्दिन जीवन में भी संस्कृत की मधुर स्मृतियां बिखरी पड़ी हैं। घरों में शिचि-फुकुजिन् अर्थात् सात मांगलिक देवताओं के चित्र अथवा मूर्त्तियां हैं। इनमें दण्ड धारण किए हुए दाइकोकु अर्थात् महाकाल हैं, बिशामोन् (वैश्रवण) कुबेर है, वीणा लिए हुए बेन्तेन् अर्थात् सरस्वती देवी हैं, और कांगितेन्-शोतेन् अर्थात् गणेश हैं। ज्वालाओं से परिवृत, दुष्टदमन के लिए दाएं में खड्ग और बाएं में पाश लिए फ़ुदो अर्थात् च्अचलञ् हैं। बच्चों की रक्षा-देवी किशिमोजिन् अथवा हारीती है। महालक्ष्मी जी भी जापान में किचिजोतेन् (महाश्री) के नाम से पूजी जाती हैं। तोक्यो में महाकाल का मिमेगुरी मन्दिर, कुबेर का तामोन्जि मन्दिर और सरस्वती का चोमेइजि मन्दिर हैं।

संसार की प्राचीनतम वीणा

नव वर्ष के प्रथम दिन जापानी अपने मन्दिरों में सुख-समृद्धि के लिए उपासना करते हैं। मुण्डन-संस्कार केवल भिक्षुओं का होता है। दानजिकि इक्कीस दिन का उपवास है, जिसमें केवल जल ही पीते हैं और इस अवधि में मन्दिर-वास करते हैं। मार्च और सितम्बर में हाकामारि (श्राद्ध) करते हैं और पारिवारिक समाधियों पर जा कर जलदान कर के पितरों का तर्पण करते हैं। दोनों दिन पूर्ण शाकाहार किया जाता है जिसमें अण्डे और दूध भी वर्जित रहते हैं। जापान में सन् ७५७ में स्थापित शोसोइन् मन्दिर में आठवीं शताब्दी की बीवा (वीणा) सुरक्षित है। यह संसार की प्राचीनतम वीणा है। आज तक राष्ट्रीय जापानी संगीत में वीणा-वादन है। प्रज्ञाचक्षु जापान में वीणा-वादक होते थे। तोक्यो के समीप गोह्याकु राकान् मन्दिर है जिन में ५०० भारतीय आचार्यों की ५०० मूर्तियां है। तोक्यो में एम्मा (यम) के देवालय है जहां द्वितीय महायुद्ध से पूर्व शिशिक्षु १६ जनवरी और १६ जुलाई को पूजार्थ जाया करते थे।

राजनीतिज्ञ निर्वाचन में विजयी होने पर, मनौती के अनुसार सारी जनता के सामने दारुमासान् की दूसरी आंख का आलेखन करते हैं। आप पूछेंगे कि इसका क्या अर्थ है। भारत की भांति जापान में भी विशिष्ट कार्य करने से पहले मनौती करते हैं। दारुमासान् को अपने कक्ष में रख लेते हैं। इसकी आंखें ढकी रहती हैं अथवा होती ही नहीं। जब उनके सम्मुख की गई मनोकामना पूरी हो जाती है, तब ढकी आंखें खोल देते हैं, परन्तु सुसंस्कृत व्यक्ति मनौती करते समय एक आंख आलेखन करते हैं और दूसरी कामना पूर्ण होने पर। दारुमासान् आचार्य बोधिधर्म हैं जो भारत से गए थे और अपनी योग-सिद्धि के विलक्षण प्रताप के कारण आज भी जापानी मानस में जीवित हैं।

संस्कृत की प्रेरणा से जापानी लिपि

जापान की वर्णमाला हीरागाना कहलाती है। इसके आविष्कर्ता आचार्य कोबो दाइशी थे, जिनका काल सन् ७७४-८३५ है। कश्मीरवासी आचार्य प्राज्ञ से उन्होंने नागरी लिपि सीखी। यह लिपि सिद्धम् के नाम से जापान में मन्त्र लिखने के लिए आज तक प्रचलित है। आचार्य कोबो दाइशी ने कोयासान् के शान्त पर्वतांचल में अपना आश्रम बनाया और सिद्धम् के आधार पर जापानी वर्णमाला की रचना की। उसे 'गोजुओन्' अर्थात् 'ध्वनिपंचाशिका' कहते हैं। इसका आरम्भ इस प्रकार है — अ इ उ ए ओ। का कि कु के को। कोबो दाइशी के काल तक केवल सामन्त परिवार ही शिक्षा पाते थे और भयंकर चीनी लिपि में ही लिखते थे। कोबो दाइशी ने सामान्य जनता के बच्चों तक शिक्षा पहुंचाने के लिए हीरागाना वर्णमाला की रचना की। इस प्रकार कोबो दाइशी ने संस्कृत की प्रेरणा से शिक्षा का सार्वजनीकरण किया।

प्राचीनतम अक्षयदीप

आज कोयासान् में १०० मन्दिर हैं, जिनकी प्राणप्रतिष्ठा संस्कृत मन्त्रों से हुई है। यह वह नगरी है, जहां प्राचीनतम

अक्षयदीप जलता है। सन् १०२३ में सम्राट् शिराकावा ने इसे प्रज्वलित किया था और तब से आज तक कभी भी नहीं बुझा। इसके साथ ही एक और दीपक है जो अकिंचन बुढ़िया का है जिसे उसने अपने बाल बेच कर जलाया (सामन्तों की प्रेयसियां तब भी कृत्रिम केश धारण करती थीं)। राजा और रंक के ज्योतिर्मय दीपक काल को चुनौती दे रहे हैं। कोयासान् जापान के मन्त्रयान शिंगोन् का केन्द्र है। शिंगोन् में उपासना-मन्त्र संस्कृत में हैं। इस सम्प्रदाय के १२०० मन्दिरों की दैनंदिन पूजा संस्कृत में सम्पन्न होती है। आप जापान में कुछ मन्दिरों में नाना प्रकार के 'गोमा' अथवा होम की गरिमा में भी विलीन हो सकते हैं। होम के कुछ मन्त्र हैं "ॐ पद्मोद्भवाय स्वाहा। ॐ वज्रोद्भवाय स्वाहा। ॐ वज्राग्निप्रदीप्ताय स्वाहा। खं आविर हूं खं श्री वं हूं त्राः हीः अः भ्रूं। . . . ज्वल प्रवर्तय हूं।" ये सब सिद्धम् लिपि में हैं जो तूलिका की व्यंजनात्मक वक्रिमाओं और वर्चस्विनी रेखाओं में अथवा काष्ठलेखनी की सुदृढ ओजपूर्ण खिंचानों में सुलेखक आचार्य का साधना-जगत् प्रतिबिम्बित करते हैं। कई वर्ष पूर्व जापान के दिल्ली-स्थित राजदूत को जब मैंने सिद्धम् में लिखे मंत्र दिखाए, तब वे बोले — "मैं ये पढ़ नहीं सकता, न ही समझ सकता हूं, परन्तु उनके सुलेख को देख कर अनुभव कर रहा हूं कि ये अक्षर अलौकिक तेज से प्रदीप्त हैं।"

जापान की पुष्पसाधना

राजदूत के कक्ष में अनुपम शैली के पुष्पविन्यास थे। जापान के शिष्टाचार के अनुसार जब मैंने उनके इकेबाना की विशेषताएं बतानी आरम्भ कीं, कुछ विस्मित से कहने लगे — "आपके देश से ही हम ने यह पुष्पशैली पाई थी। हमारी संस्कृति भारत की स्मृतियों से सम्पन्न है।" भारतीय आचार्य सातवीं शताब्दी में जब जापान गए, तब उन्होंने विश्व-करुणा से प्रेरित हो झंझा से गिरे अथवा धूप से झुलसे पौधों को मन्दिर में प्रश्रय दिया और उन्हें बड़े प्यार से पाला-पोसा। जापान के समाज में यह नन्ही-सी करुणा जादू बन गई। मन्दिरों में विशालकाय कांस्यपात्रों में और बालूभरी लकड़ी की मंजूषाओं में सूक्ष्म उपवनिकाएं बनीं, और ये देव-प्रतिमा को पंचोपचार के रूप में समर्पित थीं। धीरे-धीरे पौधों के वामनीकरण (मिनीएचराइजेशन) की पद्धति निकली और कम से कम शाखाओं के विन्यास द्वारा अल्पतम कला का प्रारम्भ हुआ। ध्यान-मन्दिरों में इसके साथ-साथ धूप के कलामय उपचार और उद्यान-कला का उद्भव हुआ। यह पुष्प-साधना मन्दिर से लोक जीवन में पहुंची। उदाहरणार्थ, विवाहकालीन पुष्प-सज्जा में दो बांस के फूलदानों को मिजुहिकि (कलेवा) से बांधा जाता है जो शाश्वत संयोग का प्रतीक है। बड़े फूलदान में देवदारू की ग्रन्थिल शाखाएं पुरुषत्व को जतलाती हैं, और छोटे फूलदान में कोमल श्वेत फूल सौम्य नारीत्व के प्रतीक हैं। जो सुकान्त भावनाएं और सुमंगलता फूलों के प्रति पुष्पविन्यास कला में है, वे नवदम्पती के जीवन को चिरमंगल में बांधें। जब तक फूल जीवित रहते हैं इन्हें सींचने के समय यह भावना रहनी चाहिए कि फूल का जीवन आप के प्रेम पर निर्भर है। जब फूल मुरझा जाते हैं तब उन्हें मन्दिर में ले जा कर, भावनापूर्वक जला देते हैं। लीलामय जगत् सत्य में प्रज्वलित हो उठता है।

37. संस्कार एवं संस्कृति, बुर्यात (साइबेरिया) के मनोगगन में

"जब तक मेरी एक आंख में ज्योति है मैं डॉ. लोगिशचन्द्र को देखना चाहता था। आपको देखकर आनन्द के सागर में निमग्न हूँ।" ये शब्द हैं पंडित हाम्बोलामा जाम्बल्दोर्ज गोम्बोयेफ़ के। स्थान है — शिबिर की विशाल हिमस्थलियों के बुर्यात गणराज्य की राजधानी उलानुदे का विमानक्षेत्र। अगस्त 1972 की ढलती दुपहरी। साँय-साँय करती हड्डियों को चीरती हुई हिममयी वायु। पंडित हाम्बोलामा सोवियत-संघ के बौद्ध संघराज हैं। उनके साथ दुभाषिया, प्राध्यापक, राज्य-प्रतिनिधि, मन्दिर के भिक्षु-गण, आदि हैं। सब के हृदयों की ऊष्मा, मेरे शीत को दूर करती है। इस ऊष्मा में शिबिर की शतियां प्रतिबिम्बित हैं। शिबिर का निवासी भारत को पुण्यभूमि, तथागत की जन्मभूमि मानता है। भारतीय उसके लिए पुण्य पुरुष है। वर्तमान ऋतु में भी हलका-हलका पाला पड़ने लगा है। सोवियत संघ में सब कुछ पक्का और हृष्टपुष्ट था। सुदृढ मोटर में बैठ, हम सब इवोल्गा विहार को ओर चल पड़े। सड़कें कच्ची-पक्की हैं। गाड़ी हट्टी-कट्टी होने के कारण ही इन दुर्गम सड़कों को पार तक सकती है। गाड़ी के कांच बन्द कर दिए हैं। थोड़ा सा खुलने पर ठंड की झंझा अन्दर आ जाती है। पंडित हाम्बोलामा ने अपने स्नेहभरे हाथ मेरे हाथों में डाल दिए हैं। ऊबड़-खाबड़ मार्ग में मोटर यात्रियों को झूले देती जा रही है। हाम्बोलामा ने अपने हास्य-विनोद से मोटर के धक्कों को गौण बना दिया। मैंने पूछा — आपने मन्दिर इतनी दूर क्यों बनाया। बोले — "मेरी इच्छा चलती तो और दूर बनवाता। मैं बूढ़ा हो गया। उत्कट इच्छा थी कि आपको फिर से अपने देश में देखूं। एक सप्ताह से प्रतीक्षा कर रहा हूं।" सारा मार्ग गाड़ी में अपनी भुजा मुझ पर रखे बैठे रहे।

रात्रि के आठ बजे मन्दिर पहुंचते ही मधुपर्क से स्वागत किया। मधुपर्क में दही, मधु, दूध और दाखें थीं। मेरी प्रगाढ इच्छा के कारण पहिली बार शिबिर के मन्दिर में ठहरना हुआ। मन्दिर का अतिथिवास लकड़ी का बना है। भूमि से दो फुट ऊंचे उठाकर निर्माण किया गया है। मुख धोने का प्रयत्न किया पर पानी इतना ठंडा था कि मुंह को लगाना असंभव था। सबको हंसी आई फिर भी पानी उष्ण करके लाए। हाथ मुंह धोकर भोजन पर बैठे। भोजनकक्ष में आसन्दियों (कुर्सियों) की पीठ पर पद्म अंकित थे। शिबिरदेश में पद्म अष्टमंगल में से एक है। प्रत्येक शिबिर-वासी अष्ट-मंगल गिनवा सकता है पद्म, ध्वज, शंख, पूर्णकलश, चक्र, छत्र, मीन और श्रीवत्स। ये जीवन में सुख, समृद्धि और शान्ति के दायक हैं। भोजन-कक्ष की भित्ति पर लेनिन महान् के दो चित्र और प्रधानमंत्री कोसिगिन का एक चित्र लटका था। दो घण्टे तक भोजन चलता रहा। सोवियत संघ में सायं भोज छः से आठ घण्टे तक चलता था। सोने के कक्ष में दुहरी भित्ति है। भित्तियों के बीच आग जलाने का स्थान है। शिबिर के जंगलों से आए पेड़ों के बड़े-बड़े तने इसमें डाल दिए गए। घंटे भर में कमरा उष्ण हो गया। सामने मन्दिरों के सुवर्णिम शिखर हैं। श्वेत रात्रि है। पर्वतों के आंचल में, पेड़ों की हरियाली में, लाल खम्बे और सुनहरे शिखरों की अनुपम छटा है। चारों ओर नीरव है, निर्वाण है। रात्रि की झुरमुट गहरी होती जा रही है। मन्दिरों की छतों से लटकती हुई सहस्रशः घंटियां पवन के झोंकों से गुंजित हो रही हैं। सारा वातावरण ऐसा है कि साधना के लिए बना हो। रात ढलती जा रही है। सुखद निद्रा में सो गया।

प्रातः हो गई। "स्नान कहां करेंगे" भिक्षु ने पूछा। "जहां आप कराएंगे" — मैंने उत्तर दिया। भिक्षु बोले — "हम नदी में स्नान करते हैं" और हंस पड़े। "आप नदी में स्नान नहीं कर सकेंगे: जैसे रूसी "बानिया" अर्थात् बन्द कमरे में स्नान करते हैं वैसे ही आप स्नान करेंगे।" शिबिर में दैनिक स्नान असंभव है।

अगले दिन पूर्वाह्न ग्यारह बजे मन्दिर में अभिनन्दन हुआ। मन्दिर में सहस्र-बुद्ध प्रतिमाएं, नवरत्न से लिखी हस्तलिपियां, विशाल पटचित्र, कांस्य-प्रतिमाएं, और अनेक वाद्य थे। यह भवन 1972 में ही पूरा हुआ था और फरवरी में इसकी प्राण-प्रतिष्ठा का समारोह सम्पन्न हुआ था। सात सौ व्यक्ति बैठ सकते हैं। वाद्य बजने लगे और पंडित हाम्बोलामा ने डमरू और वज्रघण्टा से तान्त्रिक पूजा का प्रारम्भ किया। शिबिर-वासियों के मेघमन्द्र स्वर में उच्चारित मन्त्रों और वाद्यों के ओजस्वी स्वर से सारा वायुमण्डल ऊष्मा से भर गया और बाहर की उग्र शीत वायु को सब भूल गए। मेरी दृष्टि कभी-कभी इधर-उधर चली जाती और कलाकृतियों का कालनिर्णय मन में प्रश्न बन जाता। नागालंकृत ढोल पर आघात होते ही पाठ की ओर ध्यान चला जाता।

मंजुश्री-हृदय और गगनविमलोष्णीष-धारणी में संस्कृत के शब्द सुनाई देने लगते। घंटे तक पूजा चली। समाप्त होने पर मैंने पंडित हाम्बोलामा से हस्तलिपि दिखाने का निवेदन किया। उन्होंने मुझे भारत लाने के लिए उधार दे दी। इसमें संस्कृत संगीति रंजना और स्वयंभूज्योति लिपियों में लिखी है।

मन्दिर के पुस्तकालय में विशिष्ट निधियां हैं। 1962 में बना तान्त्रिक देवता हेरुक का मण्डल मध्य में है। कलाकार शनैःशनैः दिवंगत होते जा रहे हैं और नई पीढ़ी शिल्पशास्त्रों से अनभिज्ञ है। इसलिए पंडित हाम्बोलामा जीवित कलाकारों से कुछ कुछ करवाते रहते थे जिससे परंपरा की शिल्प-कृतियां सुरक्षित रहें। शिबिर में अनेक मन्दिर थे। साम्यवाद की विकरालताओं में ध्वस्त कर दिए गए। इनकी निधियां जब कभी उपलब्ध होती हैं तो इवोल्गा विहार में आ जाती हैं। त्सुगोल विहार से प्राप्त नव-रत्न-लिखित हस्तलिपि देखी। सहस्रों हस्तलिपियां देखत-देखते अपराह्न हो गया। ये पुस्तकें अच्छा विश्राम कर रही हैं। बाहर निकले तो देखा कि द्वार के ऊपर ॐ चांदी में अंकित है।

पंडित हाम्बोलामा के साथ भोजन किया। बुर्यात गणराज्य की ओर से श्री ओछिर्जाप् उपस्थित थे। श्री ओछिर् बोले — "मन्दिर पंडित हाम्बोलामा का शाश्वत स्मारक है। आप 79 वर्ष के हैं। 75वीं वर्षगांठ पर सोवियत शासन ने आपको शान्ति के संवर्धन हेतु अलंकृत किया है।" ओछिर् संस्कृत के 'वज्र' शब्द का अपभ्रंश है। बुर्यात भाषा में रत्न 'एर्देनि' बन गया, आदित्यवार 'आदिया' हो गया, महाकाल 'महागाला' हो गया। ओछिर्जाप् हंसते हुए बोले — 'हम आपके समान शुद्ध नहीं। मांस खाते हैं और शुद्ध शब्द अशुद्ध हो जाते हैं। जितना मांस एक रूसी सात दिन में खाता है उतना बुर्यात-वासी एक दिन में खा जाता है।" कहते ही ठहाका मारकर हंसने लगे। फिर से बोले — "ग्रीष्मकाल में बुर्यात लोग छुरी अन्दर रख देते हैं और केवल दूध के पदार्थ खाते हैं। वे 'श्वेत भोजन' करते हैं। पशुओं से कहते हैं — शरत्काल तक अच्छे हृष्टपुष्ट हो जाओ।" मैंने कहा — "ओछिर्जाप् जो मैं खाता हूं, आप वह नहीं खा सकते।" ओछिर् बोले — "ऐसा कैसे हो सकता है।" मैंने फिर से कहा — "मेरा भोजन दुर्लभ पांडुलिपियां हैं। क्या आप मेरा भोजन देंगे।" भारत से संस्कृत के ग्रन्थ बुर्यात जातियों के पास आए थे। शताब्दियों तक संरक्षित रखे गए।

मध्याह्न को इवोल्गा विहार के नए भवन में स्वागत आयोजित किया गया। इसमें 700 व्यक्ति बैठकर उपदेश सुन सकते हैं। प्रवेश करते ही भगवान् बुद्ध और उनके दो पट्टशिष्य शारिपुत्र और मौद्गल्यायन की प्रतिमाओं के दर्शन होते हैं। पार्श्व में भविष्य के तथागत मैत्रेय और अवलोकितेश्वर की मूर्तियां विराजमान थीं। जब मैत्रेय बुद्ध का तुषित स्वर्ग से अवतरण होगा तब धर्म का पुनरुत्थान होगा — सोवियत सत्ता के स्थान पर संस्कार का नवजागरण होगा। बुर्यात बौद्धों के लिए मैत्रेय आशा के ज्योतिस्तम्भ थे और आज वह सत्य हो चुका है। बुर्यात में चारों ओर मन्दिरों का निर्माण हो रहा है। हाम्बोलामा अपनी परम्परा में 19वें संघराज थे। डमरू और वज्रघण्टा बजाते हुए हाम्बोलामा ने उपासना आरम्भ की। सामने सहस्र बुद्धों की 1000 प्रतिमाएं विराजमान थीं। छत से पच्चीस कुलिक-राजाओं के थंका-चित्र लटक रहे थे। ये कुलिक-राजा कालचक्र-तन्त्र की परम्परा से हैं जो कालान्तर में म्लेच्छों का संहार करके धर्म की स्थापना करेंगे। दसवीं शती में जब मध्य एशिया में बौद्ध धर्म का संहार हो रहा था और इस्लाम की स्थापना होती जा रही थी, तब सीता-नदी (आधुनिक नाम-सीर् दरिया) पर इस तन्त्र की रचना हुई और भविष्यवाणी की गई कि एक दिन रुद्रचक्रिन् नामक कुलिक-राजा अधर्म का नाश करेंगे। कुलिक शब्द 'कल्की' के रूप में दशावतार का दशम अवतार हैं। जयदेव की वाणी में —

म्लेच्छ-निवह-निधने कलयसि करवालं, धूमकेतुमिव किमपि करालम्।
केशव धृत-कल्कि-शरीर, जय जगदीश हरे ।।

विहार के उपदेश-भवन में मैत्रेय, सहस्रबुद्धों की सहस्रगुणित शक्ति, और कुलिक-राजाओं के पटचित्र, सब इस आशा के द्योतक थे कि एक दिन धर्म पूर्ण वैभव से उदय होगा। चारों ओर पर्वतों से घिरा था, बाहर उग्र शीत वायु बह रही थी, और अन्दर उपासना की निष्ठा से मन में अलौकिक भावों का अभ्युदय था। महाबोधि-स्तूप और धान्यकटक-स्तूप परिसर को बोधि-प्राप्ति और अधर्म-संहार का क्षेत्र बना रहे थे। उपासना की समाप्ति पर ऊपर पुस्तकालय में अनेक ग्रन्थ देखे। चुगोल् विहार से आई हुई भद्रकल्पिक-सूत्र की हस्तलिपि नवरत्नों को पीसकर लिखी हुई थी। नौ पंक्तियां क्रमशः नीलमणि, सुवर्ण, चांदी, नीला पत्थर मुमिन्, प्रवाल, मोती, ताम्बा, लोहा, शंख का पिसा रंग बनाकर लिखी थीं। पुस्तकालय में हस्तलिपियों की भरमार थी और मध्य

में भगवान् हेवज्र का पुर-मण्डल था। यह 1972 में बनाया गया था जबकि इस परम्परा के अन्तिम शिल्पी जीवित थे। साथ में मन्दिर का पुराना भवन था जिस में कंजूर के 104 भाग और तंजूर के 226 भाग सुरक्षित थे। कंजूर में बुद्ध-वचन और तंजूर में उनपर टीकाएं हैं। तंजूर में मध्यमक दर्शन, अनेक संस्कृत व्याकरणों के तिब्बती अनुवाद (आज कई के संस्कृत मूल उपलब्ध नहीं), रसायन-शास्त्र, छन्द:शास्त्र, शिल्प आदि अनेक विद्याओं के शास्त्र हैं। पुराने मन्दिर की निधियां धीरे-धीरे नए में स्थानान्तरित हो जाएंगी। नया मन्दिर भक्तजनों ने आठ मास में श्रमदान से बनाया। रक्त और सुवर्णिम छतों और स्तम्भों से इसकी दिव्य छटा को चित्रित करने के लिए चेक किनो की चित्रणमण्डली आई हुई थी। अवलोकितेश्वर की प्रतिमा के एक हाथ में बड़ी आंख (अक्षिगोल) थी। पंडित हाम्बोलामा की एक आंख ही रह गई थी और बुर्यात के श्रद्धालुजनों ने उनकी धर्मसेवाओं के उपलक्ष में यह मन्दिर और उसमें एकनेत्र अवलोकितेश्वर की प्रतिमा की प्राणप्रतिष्ठा की थी। साम्यवाद की बिभीषिका होने पर भी यह श्रद्धाजन्य साहस था। उन वर्षों में (1972-1990) धर्म का प्रचार अथवा उसके छोटे से छोटे प्रकटीकरण का अर्थ मृत्युदण्ड था। साम्यवाद के युग में शताब्दियों पुराने विहार और उनके विराट् पुस्तकालय जलाकर नष्ट कर दिए गए थे। यह दसवीं शताब्दी का बीसवीं में पुनरागमन था। एगेथु विहार बहुत बड़ा था जहां कई सौ भिक्षु साधना करते थे और नालन्दा के पाठ्यक्रम का अनुसरण करते थे। पर 1972 में इसका कोई अवशेष नहीं थी। आगिंस्की छोटा विहार था, परन्तु योरोपीय और रूसी विद्वानों ने यहां भारतीय दर्शन का अध्ययन कर, इसे बुर्यात में विख्याततम बना दिया था। रूसी दार्शनिक श्चेर्बात्स्की ने भारतीय तर्कशास्त्र का इतिहास इसी आगिंस्की विहार में लिखा था। पंडित जवाहरलाल नेहरू ने अपनी "भारत की खोज" नामक पुस्तक में उल्लेख किया है कि किस प्रकार बौद्ध भिक्षुओं ने साम्यवादियों को समझाने का प्रयास किया कि वे साम्यवाद के निकट हैं और उन्हें जीना दिया जाए। ये विवाद भी आगिंस्की विहार में हुए थे।

विज्ञान-विहार (Academy of Sciences), उलानुदे में श्चेर्बात्स्की के दो जीवित शिष्यों को मिलने का सौभाग्य हुआ। मेरे पिताश्री आचार्य रघुवीर श्री श्चेर्बात्स्की के मित्र थे और स्टालिन युग में भी कभी कोई पत्र आजाता था। डॉ. श्रीमती गेरासिमोवा बौद्ध कला और शिल्पशास्त्रों के संबन्ध पर कार्य कर रही थीं। प्रो. सेमिचोफ अभिधर्मकोश के तिब्बती अनुवाद पर अनुसंधान-रत थे। इनके शिष्य बौद्ध दर्शन और भाषा-विज्ञान का अनुसंधान करने में लगे थे। बौद्ध दर्शन का अध्ययन संकटग्रस्त होने के कारण नई पीढ़ी के लिए चुनौती थी — भाषा-विज्ञान, ब्रह्माण्ड-विज्ञान आदि के बहाने से ही इनको पढ़ते थे, लिखते कम अथवा नहीं थे।

पंडित हाम्बोलामा के संबन्धी डॉ. बाज़ारोन् आधुनिक चिकित्सा-विज्ञान के विशेषज्ञ थे। उनकी आयुर्वेद में गहरी रुचि थी। अष्टांगहृदय का मोंगोल में अनुवाद किया गया था। इसके अस्सी के लगभग बड़े-बड़े चित्रों में शरीर का अस्थि-विन्यास, शल्य करने के उपकरण, जड़ी बूटियों के रंगीन चित्रों का संग्रह था। अष्टांगहृदय के समस्त विषयों को इनके द्वारा विद्यार्थी हृदयंगम कर सकते थे। लगभग चार सौ वर्ष पुरानी ये सारणियां भारतीय आयुर्वेद के लिए ऐतिहासिक और व्यावहारिक महत्त्व की हैं। तिब्बती और मोंगोल भाषाओं में सहस्रों हस्तलिपियां सुरिक्षत हैं। हाम्बोलामा ने मुझे मंजुश्री-नाम-संगीति की संस्कृत और तिब्बती भाषाओं की काष्ठलिपि दी।

तीस अगस्त को विश्वविख्यात आगिंस्की विहार में गए। यहां यमान्तक का पुर-मण्डल था। मण्डल चित्ररूप में न होकर प्रासाद के रूप में था। अनेक थंका और मूर्तियां थीं। मैत्रेय के उत्सव के लिए सब साज-सज्जा रखी हुई थी। उत्सव-मूर्ति, रथ और उसके लिए दो हरे रंग के घोड़े और अनेक मैत्रेय-पूजा-विधियां थीं। भगवान् बुद्ध को चतुर्थमास की 15वीं तिथि को संबोधि प्राप्त हुई थी। 49 दिन तक भगवान् ने धर्मदेशना नहीं की। छठे मास की 4थी तिथि को धर्मचक्र-प्रवर्तन किया। हाम्बोलामा बोले — "हमें आशा है कि आप आगामी मैत्रेय उत्सव में आएंगे।" मैत्रेय दोनों पैर लटका कर भद्रासन में बैठे हैं — अर्थात् वे उठने वाले ही हैं, शीघ्र ही आएंगे और पुन: धर्मदुन्दुभि का निनाद होगा। मैत्रेय के दोनों ओर गगनविमल और मंजुश्रीगर्भ बोधिसत्त्व विराजमान थे। गगनविमल ने अतीश दीपंकरश्रीज्ञान के रूप में अवतार लिया और मंजुश्रीगर्भ ने चोंखापा के रूप में। दोनों ने तिब्बत और मोंगोल देशों में तथागत के धर्म का उपदेश प्रसारित किया। हाम्बोलामा बोले — "हमें आशा है कि आप पुस्तक लिखेंगे, उससे मैत्रेय का आगन और धर्म-वर्धन होगा और एक दिन बुर्यात में फिर से धर्मोदय होगा। अपके प्रयासों से धर्म और लोक का कल्याण होगा।"

सायं 6.30 बजे उलानुदे से चले। हाम्बोलामा ने मंगलवस्त्र से आशीर्वाद दिया और प्रो. पूबायेफ बोले "सर्व-मंगलम्"।

विमानक्षेत्र पर श्री बाल्दोर्जे बादारायेफ़ आए हुए थे। इनके नाम का अर्थ है — श्रीवज्र भद्र-पुत्र। बादारा संस्कृत भद्र का उच्चारण है। इनके पिताका नाम भद्र था। इन्होंने कहा — "मोंगोल पढ़ने के लिए मनुष्य का मन चाहिए, तिब्बती के लिए बोधिसत्त्व का हृदय और संस्कृत के लिए बुद्ध का हृदय। प्रत्येक व्यक्ति नहीं पढ़ सकता। मैं एक दिन आपसे संस्कृत पढ़ूंगा।" श्री बादारायेफ़ ने बौद्ध साहित्य के इतिहास पर मौलिक कार्य किया है। उलानुदे के इतिहास-संग्रहालय की निधियों का उल्लेख करते हुए बताया कि इसके भंडार में 'चन्दन जोवो' नामक प्रतिमा है। जब बुद्ध भगवान् अपनी माता मायादेवी को उपदेश देने के लिए त्रयस्त्रिंश देवलोक गए, तब कोसल के राजा प्रसेनजित् और वत्सराज्य के राजा उदयन भगवान् की अनुपस्थिति में उद्विग्न हो गए। उनकी सान्त्वना के लिए विश्वकर्मा ने वत्सराज के लिए गोशीर्ष चन्दन की प्रतिमा बनाई। यह सुनकर राजा प्रसेनजित् ने सुवर्ण-मूर्ति बनवाई। यह आख्यान एकोत्तरागम में आया है। इनमें से चन्दनमूर्ति चीन पहुंची। 1900 में चीन की बॉक्सर क्रान्ति के समय यह चांदी देकर मोल ली गई और बुर्यात के एगेथु विहार में इसकी उपासना होने लगी। साम्यवादी क्रान्ति में विहार नष्ट किए जाने पर प्रतिमा इतिहास-संग्रहालय के भण्डार में रख दी गई।

श्री बादारायेफ़ ने बताया कि ऊंचे पर्वतों और निर्जन स्थानों में लकड़ी से बने घर हैं जिनमें थंका, प्रतिमाएं और ग्रन्थ अज्ञातवास में हैं। साम्यवादी युग में बौद्ध ग्रन्थ आदि वर्जित थे और उनको रखने का अर्थ प्राणदण्ड था। बादारायेफ़ एक छोटे से गांव में गए जहां 40-50 परिवार ही रहते थे। एक बूढ़ा सज्जन उन्हें पशुशाला में ले गया — प्रतिमाएं, पटचित्र, ग्रन्थ और कंजूर के सौ भाग थे। जब लेना चाहा, तो वृद्ध ने न कर दी। नदी के आगे चलते गए। छोटे से घर में योगी ध्यानमग्न था। पुस्तकों से भरा मन्दिर था। उसने कई पुस्तकें दे दीं, परन्तु बहुत अधिक छूट गईं। बादारायेफ़ मोटरकार मोल लेंगे और शेष भी ले जाएंगे। बोले — "काल निष्करुण है। लोग भी। मेरे पिता वैद्य थे। तिब्बती और मोंगोल ग्रन्थ पढ़ते थे। दूसरे विश्वयुद्ध में मर गए। बचपन में मैं दीपक स्वच्छ किया करता था — इतना घिसता कि वे चमकते नए लगें। आलस्य करने पर मार पड़ती थी। दीपक चमकाते-चमकाते मैं श्रम करना सीख गया और आज उससे मेरे मन का दीपक आलोकित है। मेरी विद्या उस आलोक से उजागर है।"

31 अगस्त को लेनिन्नगरी पहुंचे। एर्मिताज़ संग्रहालय में श्री गेन्नादि ने बताया कि वे तिब्बती कला पर लिख रहे हैं। एर्मिताज़ में थंकाओं का अद्वितीय संग्रह है। खाराखोतो से 13वीं शती के थंका, मंचु सम्राटों के बुने हुए और अनुपम कलाकारों द्वारा बनाए थंका, चीन के विशाल पट, तिब्बत से बुर्यात तीर्थयात्रियों द्वारा संकलित थंका देखे। श्री गेन्नादि बोले — "मैं आपके साथ कलाकृतियों को देखना चाहता हूं और उनकी विभिन्न शैलियों को समझना चाहता हूं।" मैंने कहा — "आप मेरे साथ प्रतिमाओं की नेत्र-भंगिमाओं को योग की दृष्टि से, तथा विभिन्न कालों और प्रदेशों की शैलियों की दृष्टि से देखिए।" डेढ़ घण्टा एक-एक प्रतिमा और पट-चित्र की नेत्रांकन की विशेषताएं समझाईं। बौद्ध शिल्पशास्त्रों के अनुसार सम्पूर्ण चित्र बन जाने पर पूर्णिमा के दिन आंखें बनाई जाती थीं। पूर्णिमा के चांद की भांति पूर्णतः विशालाक्ष प्रतिमा अन्तर्ज्योति की प्रतीक होती है।

लेनिन्नगरी के विश्वविद्यालय में तिब्बती ग्रन्थ देखे जिन्हें प्रो. वासिल्येफ ने चीन के 27 वर्ष के आवास में एकत्र किया था। इनमें महाव्युत्पत्ति नामक संस्कृत और तिब्बती का कोश शुद्ध पाठों के कारण महत्त्वपूर्ण था। प्रो. कुज़्नेत्सोफ़ ने प्राचीन तिब्बती मानिचत्र का अध्ययन किया था जिसमें ईरान की दूसरी शताब्दी ईसापूर्व की राजनैतिक स्थिति प्रतिबिम्बित थी। संभवतः यह संसार का प्राचीनतम मानचित्र है। ये प्राध्यापक आयुर्वेद का अनुसंधान भी कर रहे थे। श्री पाद्मायेफ़ इनके सहयोगी थे। ये आयुर्वेद से असाध्य रोगों की चिकित्सा के लिए सोवियत संघ में विख्यात थे। इनके पितामह स्टालिन की चिकित्सा कर चुके थे।

लेनिन्नगरी के धर्मेतिहास एवं नास्तिकता संग्रहालय में बौद्ध संग्रह देखने गए। यहां चीन से प्राप्त विराट पटचित्र पूरी भित्ति को घेरे था — शाक्यमुनि पांच सौ अर्हतों से परिवृत थे। रेखाओं की सूक्ष्मता, रंगों की पारदर्शिता और साधना के हाथों से अभिभावित यह पट किसी चीनी सम्राट् के पूजा-भवन से होगा। 19वीं शती के अन्त में बुर्यात से आयी पावन हाथी की जीवन-परिमाण की प्रतिकृति थी। उत्सव में इसपर मैत्रेय की प्रतिमा को सजाकर भिक्षु एवं भक्त रस्सियां बांध कर खींचते थे। जगन्नाथ-पुरी की रथयात्रा के समान विराट् पर्व होता था जिसमें दूर-दूर से भक्तजन इकट्ठे होते थे। यह भविष्य के तथागत मैत्रेय के शीघ्र अवतरण की कामना थी। संग्रहालय के एक ओर सुखावती स्वर्गलोक की प्रतिकृति थी। सुखावती-व्यूह नामक संस्कृत ग्रन्थ में वर्णित

सुखावती का यह दृश्य रूप था। संग्रहालय में 84 सिद्धों के 84 पट थे। झुरमुट रंगों में रेखित इन पटों में सिद्धों की साधनाओं की दिव्यता परिलक्षित थी।

विश्वविद्यालय में संस्कृत, तमिल, हिन्दी, मराठी, मलयालम आदि अनेक भाषाओं के विद्वानों से मिलना हुआ। प्रो. दाम्दिन्सुरेन् मोंगोल भाषा में लिखी रामायण का संस्करण और अनुवाद कर रहे थे। विभिन्न हस्तलिखित ग्रन्थों के आधार पर रामायण की चार कृतियां मिली हैं। ये चार भागों में रूसी व्याख्या के साथ छापेंगे। प्रो. दाम्दिन्सुरेन् की अंगूठी में विश्ववज्र बना था।

सेंट पीटर्ज़बर्ग में ज़ार का राजप्रासाद Petershof रूसी गौरव का प्रतीक है। गौरव का उल्लेख करते हुए दुभाषिया ने सुनाया कि रूस का कितना विशाल साम्राज्य था। सम्राज्ञी कैथरीन ने रूस के पूर्वतम नगर काम्चत्का से दस कन्याओं को राजधानी देखने के लिए बुलाया। काम्चत्का पूर्वतम भाग और लेनिन्नगरी पश्चिमतम भाग है। इन्हें लेने के लिए सीमान्त-सेनापति को दायित्व सौंपा। जब वे इर्कुत्स्क पहुंचीं तब सन्तानवती थीं। जब तक लेनिन्नगरी पहुंची, प्रत्येक का एक और भाई अथवा बहिन भी था। यह रूस के विराट् विस्तार का द्योतक था। लेनिन्नगरी से काम्चत्का पहुंचने में 18 मास से अधिक लगते थे। इतिहास का मधु-संचय राष्ट्र के मन को नई ऊर्मियों से अनुप्राणित करता देख, सोचने लगा — इतिहास का वज्रस्वर जीवन का नवोत्कर्ष है।

38. संस्कार और स्वभूति की सरिता — हिन्दी

हिन्दी भाषा ही नहीं, संस्कार भी है। संस्कृत, संस्कृति और संस्कार कि त्रिवेणी हिन्दी की धरोहर है। जीवन और शासन की आवश्यकताओं की पूर्ति के साथ साथ, इसे विचार और विज्ञान की अभिव्यक्ति का अग्रदूत होना चाहिए था। परन्तु स्वतन्त्रता के उपरान्त हिन्दी राजभाषा बनी और प्रशासन की उपलब्धियों को जनजन तक पहुंचाने मात्र के लिए इसका प्रयोग हुआ। रूस प्रक्रिया में हिन्दी का विकास कुण्ठित हो गया। अंग्रेजी चिन्तन की भाषा के रूप में राष्ट्र के अंग प्रत्यंग पर छाती गई और हिन्दी जनसम्पर्क तक सीमित होती गई। राष्ट्रीय विकास की समस्त आर्थिक शक्ति की वाहिनी अंग्रजी बन गई। देश की योजनाएं अंग्रेजी में लिखी जाती रहीं और हैं, विधान-निर्माण अंग्रेजी में होता है, न्यायवितरण भी अंग्रेजी में, समाज के प्रत्येक मर्मांग का संप्रेषण अंग्रेजी में किया जाता है। औपनिवेशिक काल में जितनी अंग्रेजी थी, उपनिवेशोत्तर काल में उसका कई गुना प्रसार हुआ। इससे हिन्दी क्षीण होती गई और उसके साथ राष्ट्रीय चेतना भी। आज इस स्खलन के दुष्प्रभाव अर्थव्यवस्था में परिलक्षित होने लगे हैं — भोज्य और पेयों के निर्माण, वस्त्रों की सिलाई आदि अनावश्यक क्षेत्रों तक में विदेशी समवायों का बोलबाला बढ़ता जा रहा है। अंग्रेजी से अनभिज्ञ समाज के मतों को लेने के लिए हिन्दी रह गई है। शिक्षित, धनिक, विद्योन्नत, सत्तारूढ परिवारों की भाषा अंग्रेजी है। हिन्दी सहनीय है, परन्तु उन्नति और विकास की वाणी नहीं। यह मानसिकता लोकतन्त्र के अभ्युदय और समस्त समाज के संतुलित आर्थिक विकास में बाधक है। हिन्दी की उपेक्षा से और उसको समुचित स्थान न देने से समाज कभी नहीं उठ सकेगा। १९८९ में जापान के नागोया नगर में विराट् प्रदर्शनी थी। वहां एक मण्डप का उद्घाटन करने के लिए निमन्त्रित था। प्रस्थान के दिन आतिथेय ने भोजन दिया। समस्त वार्तालाप अनुवाद के द्वारा हो रहा था। मैंने पूछा — "क्या आप विदेशियों के साथ कभी अंग्रेजी में वार्तालाप नहीं करेंगे। बहुराष्ट्रीय समवाय के महाप्रबन्धक बोले — "हमारे देश में उत्तरदायित्व और निर्णय के पदों पर केवल जापानी बोलने वाले व्यक्ति रहते हैं।" जब कारण पूछा तो बोले —"जापानी भाषा से जापानी कर्म-संस्कृति आती है जो कर्मप्रधान है। जो नवयुवक अंग्रेजी द्वारा विदेशों में शिक्षा लेकर आते हैं उनकी कर्मयोग की प्रतीति हलकी पड़ जाती है, उनकी लगन में अन्तर आ जाता है और वे जापानी उद्योगों का संचालन आवश्यक कुशलता के साथ नहीं कर सकते। हमारे यहां वैज्ञानिक अंग्रेजी जानते हैं, परन्तु कार्योन्मुख निर्णय करने वाले व्यवसाय-प्रबन्धक जापानी भाषा-विज्ञ ही हैं।" कितना सच बोले। जापान की भाषा-भक्ति और तत्कारण चमत्कारी आर्थिक और सामाजिक परिणाम विश्व के सामने हैं। यदि हिन्दी चिन्तन एवं अनुसन्धान की, प्रशासन और उद्योग की, राजनेताओं और संभ्रान्त नागरिकों की भाषा यथार्थ में बन जाए तो देश के प्रति नई निष्ठा जागृत होगी, देश को आगे ले जाने का नया संकल्प प्रस्फुटित होगा। इसका परिणाम अप्रत्याशित देशोत्थान और अतर्कित आर्थिक सम्पन्नता होगी। विज्ञान और प्रौद्योगिकी को अपनी भाषा में लाते लाते उनकी गहराइयों के दर्शन होंगे, जिनसे हम नए आविष्कार करेंगे, और हमारी खोजों को पाने के लिए संसार लालायित होगा। उपनिषदों में कहा है — "नायमात्मा बलहीनेन लभ्यः" अर्थात् बलहीन आत्मा को नहीं पा सकते। भारत ने हिन्दी की अवहेलना में अपनी आत्मा ही नहीं खोई, अपितु सृजनशील कर्मण्यता भी खोई है। भारत अपनी अन्तर्निहित प्रतिभा से वंचित रहा है और आत्मविश्वास का समुचित अभ्युदय नहीं हुआ। जनभाषा हिन्दी द्वारा प्रशासन जनोन्मुख होता, और आर्थिक उदय का लक्ष्य भारतीय जनसाधारण होता। अंग्रेजीभाषी भारतीय अंग्रेजी न बोलने वालों से अपने को अलग समझता है और उनको हेयभाव से देखता है। देश से दूरी, उदासीनता और विमुखता हो जाती है। यदि यही वर्ग हिन्दीभाषी होता तो वह अपने को जनसमुदाय का अंग समझता और उसको ऊंचा उठाने का प्रयास करता। जापान का सम्राट् और श्रमिक दोनों जापानी भाषा ही बोलते हैं। एक देवपुत्र और राष्ट्र का ऐतिहासिक प्रतीक है और दूसरा उसका प्रतिष्ठित नागरिक। दोनों जापान के मानसपुत्र हैं। भारत में अंग्रेजी बोलने वाले अपने को राजानक समझते हैं और हिन्दीभाषियों पर कृपादृष्टि बरसाते हैं! कलियुग की नई भाषागत अस्पृश्यता उभर रही है।

भाषा के उपयोग की तीन भूमियां हैं। पहिले शिशु मां और परिवार के अन्य बन्धुओं की भाषा सीखता है। इसमें जीवन की भौतिक आवश्यकताओं की पूर्ति की शब्दावली रहती है — उदाहरण के लिए, मां, बाप, भाई, बहिन, सोना, जागना, खाना, पीना,

नहाना, धोना, रोना, हंसना, कपड़े, दूध, आदि। यह भाषा की मूलभूत शब्दराशि तीन से चार हज़ार शब्दों तक सीमित रहती है। ये शब्द प्रत्येक भाषा में मिलते हैं और निरक्षर वनजातियों की बोलियों में भी। इनमें मौलिक व्याकरण सम्मिलित है। इसे हम भाषा की 'जैविक भूमि' कह सकते हैं। चार पांच वर्ष की आयु में बालक विद्या-ग्रहण करने के लिए पाठशाला जाता है। नए शब्द सुनता है — पाठ, वर्णमाला, स्वर, व्यञ्जन, शिक्षा, पाठशाला, आदि। ये नवजागरण के प्रतीक हैं। इसे भारतीय संस्कृति में दूसरा जन्म मानते हैं। मातृभाषा से गुरुभाषा है। शरीर की दैनिक आवश्यकताओं से परे बालक विद्या-जगत् में प्रवेश करता है जो मस्तिष्क की गुणवत्ता का परिष्कार करता है। बौद्धिक विकास और उत्थान के लिए यह भूमि परम महत्त्व की है। इसमें बालक ८, १० हजार नए शब्द सीखता है। इसे 'शैक्षिक भूमि' कह सकते हैं। इसमें व्यक्ति विचारशिखरों की अभिव्यक्ति के लिए संनद्ध हो नए आलोक की खोज करता है। शिक्षा-यात्रा चलती रहती है और शिशिक्षु तीसरी 'पारिभाषिक भूमि' में प्रवेश करता है। यहां मानविकी अथवा विज्ञान के विभिन्न विषयों का विशिष्ट अध्ययन करने के लिए सर्वथा नई परिभाषा सीखता है, उदाहरणार्थ — अर्थशास्त्र, वनस्पतिविज्ञान, भौतिकी, परमाणु-विज्ञान, आदि की शब्दावलियां। इनकी संख्या २० लाख शब्द हैं। भाषा का अभिव्यक्ति-सौष्ठव और उसकी साहित्यिक सुरभि के परे, यहां अर्थ की सुनिश्चितता, परिशुद्धता और अनन्यता का महत्त्व है। ये यथार्थ-विज्ञान हैं जहां एक शब्द का एक ही अर्थ है जिसकी निर्धारित परिभाषा है। तीसरी भूमि में शब्दरचना निरन्तर चलती रहती है। जो भाषा नए शब्दों की सृष्टि से घबराती है वह भाषा न रहकर बोली के स्तर पर उतर आती है। जो लोग हिन्दी में अपनी दैनिक आवश्यकताओं को अभिव्यक्त कर सकते हैं, समझते हैं कि वे बिना पढ़े हिन्दी जानते है। वे केवल मां से प्राप्त जैविक भूमि पर स्थित हैं। अगली दो शैक्षिक और पारिभाषिक भूमियां वे नहीं जानते क्योंकि कभी हिन्दी में उनकी शिक्षा नहीं पाई। सत्ताधारी होने के कारण फ़तवा देते हैं कि हिन्दी का क्या स्वरूप होना चाहिए। वे सोच ही नहीं सकते कि हिन्दी भी सीखनी पड़ती है। वे 'आर्थिक, राजनैतिक, पारिभाषिक, वैधानिक' जैसे साहित्यिक शब्द तक नहीं जानते, और कहते हैं कि आधुनिक विचारों को प्रकट करने के लिए हिन्दी में शब्द नहीं, इन्हें अंग्रेजी से ले लिया जाए। क्या वे अनपढ़ हैं जो हिन्दी के शब्द सीखें? नहीं, हिन्दी को उनके अज्ञान की दिशा में मुड़ना चाहिए, अंग्रेजी के शब्द लेने चाहिएं। हिन्दी सीखने का परिश्रम नहीं करना चाहते, हिन्दी को पिछड़ेपन का प्रतीक मानते हैं, इसलिए विचारतन्त्र बनाते हैं जिसका लक्ष्य अंग्रेजीवाद को सुरक्षित रखना है, जिससे उनकी सत्ता अक्षुण्ण बनी रहे और जनसाधारण प्रवेश न कर पाए। हिन्दी के आने से सत्ता में नए वर्ग आएंगे, नए विचार आएंगे, और नए श्रम-युग का आरम्भ होगा जिसका मूलमन्त्र होगा — श्रम एव जयते। हिन्दी को सतत परिपूर्ण करने के अध्यवसाय के कारण विकास की नई दिशाएं खुलेंगी। भारत में स्वावलम्बन का नवोदय होगा। स्वभाषा, स्वदेश और स्वभूति की त्रिमूर्ति का चमत्कार जापान के कल्पनातीत विकास में स्पष्ट दिखाई देता है। सारे विकास की मूल मनुष्य का मन है, उसका 'स्व' के प्रति लगाव। चमत्कार शब्द यजुर्वेद के मन्त्र में प्रयुक्त 'च मे च मे' पर आधारित है — 'गिरयश्च मे पर्वताश्च मे'। अपनेपन से आश्चर्य निकलता है, ममत्व ही चमत्कार है। हिन्दी अपनेपन का प्रतीक और नींव है — इससे वन्दे मातरम् का कर्मयोग जागृत होगा और भारत के समस्त जन (अंग्रेजी से अनभिज्ञ भी) प्रगति के पथ पर अग्रसर होंगे।

हिन्दी की शब्दावली के प्रयोग से विज्ञान की पढ़ाई अधिक गति से बढ़ेगी। आज अंग्रेजी द्वारा शिक्षा के कारण विद्यार्थी का अधिकांश समय अंग्रेजी की वाक्यरचना और शब्दावली के रटने में लगता है। उदाहरण के लिए Rutaceae के कठिन वर्णयोग हैं और कोई अर्थ नहीं। इसका हिन्दी पर्याय 'निम्बु-कुल' कितना सरल है — तुरन्त पता चलता है कि निम्बु के कुल के पौधे अभिप्रेत हैं। वर्णयोग की उलझन नहीं और न ही अर्थ की। विद्यार्थी तुरन्त ज्ञानार्जन में लग जाता है। इसी प्रकार Ranunculaceae का अर्थ जीरक-कुल 'जीरे के सदृश पौधों का कुल', Nymphaceae कमल-कुल, Santalaceae चन्दन-कुल, Dipteraceae कर्पूर-कुल। इन शब्दों से विद्यार्थी को वनस्पति-विज्ञान परिचित और सार्थक लगेगा। विज्ञान का अधिक प्रसार होगा, खेती को वैज्ञानिक ढंग से करने की सुविधा होगी और उससे चहुंमुखी प्रगति होगी। अंग्रेजी की शब्दावली दुरूह है और भारतीयों के लिए सदा दूर और दुर्गम्य रहेगी।

चीन और जापान की आर्थिक प्रगति का मूल कारण स्वभाषा का प्रयोग है। श्रमिक और वैज्ञानिक दोनों एक ही भाषा बोलते है। जो नए विचार अथवा समस्याएं श्रमिक को कार्य करते समय अनुभव होती हैं वह उन्हें अपने अधिकारी को कह सकता है। वैज्ञानिक भी श्रमिक को सहज ढंग से नई सूचना अपनी भाषा में दे सकता है। इससे प्रौद्योगिकी में प्रत्येक कार्य से प्रगति होती है।

मानसिक रूप से श्रमिक को अनुभव होता है कि वह भी सुधारों में सतत सहभागी है। 'विकास' सबका लक्ष्य बन जाता है। अंग्रेजी रखने से कर्मचारियों और अधिकारियों में दूरी बनी रहती है और वे सृजन में साथी नहीं बन पाते।

१९०१ में लॉर्ड कर्ज़न ने शिमला में शिक्षा-नीति पर सम्मेलन बुलाया था। वायसरॉय के रूप में लॉर्ड कर्ज़न ने कहा — "विदेशी भाषा के माध्यम से शिक्षा का मुख्य दोष है कि रटने और बिना समझे सीखने की प्रवृत्ति बढ़ती है ।. . . अंग्रेजी द्वारा भारतीय शिक्षा निरर्थक प्रयास है जिस पर रटने का भूत मंडराता है।. . . जबसे मॅकॉले की वाग्मिता की शीतलहर से भारतीय भाषाओं के क्षेत्र मुरझाने लगे, भारतीयों की शिक्षा सिकुचाने और संकटापन्न होने लगी। जो अंग्रेजी पढ़ सकते हैं उन्हें पढाई जाए, पर वह भारतीय भाषाओं के ज्ञान की ठोस नींव पर आधारित होनी चाहिए। जो व्यक्ति अपनी भाषा सुविधापूर्वक प्रयोग नहीं कर सकता वह पराई भाषा का समुचित ज्ञान नहीं पा सकेगा।" (वायसरॉय लॉर्ड कर्ज़न के भाषणों का संग्रह, पृष्ठ ७०)।

महात्मा गांधी ने हरिजन ९.७.१९३८ में लिखा कि "हाई स्कूल अंग्रेजों की सांस्कृतिक विजय के विद्यालय हैं।" स्वतन्त्रता की आधी शताब्दी के उपरान्त भी भाषागत दासता नहीं गई और सांस्कृतिक उपनिवेशवाद बढ़ता ही जा रहा है।

हिन्दी में विज्ञान की पुस्तकों के अभाव की चर्चा है। इनमें पाठ्यपुस्तकें प्रमुख हैं। जब हिन्दी में पढ़ाई सचमुच आरम्भ होगी, तब पाठ्यपुस्तकें प्रकाशित होने लगेंगी। आवश्यकता के बिना कोई आर्थिक उपक्रम सफल नहीं हो सकता। हिन्दी में यान्त्रिक सुविधाओं की चर्चा का आधार अंग्रेजी का कुंजीपटल है। आज विश्व में सर्वाधिक विकसित राष्ट्रों में दो योरोपीय और चार एशियाइ देश हैं। दो योरोपीय देश अमरीका और जर्मनी हैं जो रोमन लिपि का व्यवहार करते हैं। चार एशियाइ देश, जापान, दक्षिण कोरिया, ताइवान्, और चीन चीनी अक्षरों का प्रयोग करते हैं। योरोप इन चार "आर्थिक व्याघ्रों" के विकास से भयभीत है। चीनी अक्षरों का संख्या एक लाख के लगभग है। ताइवान् ने कम्प्यूटर (संगणित्र) के लिए 'चीनी लिपि राष्ट्रीय संकेत (CNS-X-11643-1986+1992) १९९२ में प्रकाशित किया। इसमें ४८,०२७ अक्षर सतत प्रयुक्त होते हैं। और इसमें ७१,९७३ अक्षरों की और संभावना है। समस्त संख्या १,२०,००० है। यह इंटरनेट पर उपलब्ध है। जापान के हानाज़ोनो विश्वविद्यालय ने बौद्ध साहित्य की विराट् निधि 'इलेक्ट्रोनिक बोधिधर्म' के नाम से उपलब्ध करायी है। इसमें चीनी त्रिपिटक के १,६०,०० पृष्ठ, ज़ेन् अर्थात् ध्यान-संप्रदाय के ८० मौलिक ग्रन्थ, आदि पिछले दो हज़ार वर्षों का चीनी बौद्ध साहित्य सुलभ हो गया है। यदि हम बौद्ध धर्म में 'मेघ' शब्द का अध्ययन करना चाहें तो पिछले दो हज़ार वर्षों के सूत्रों और शास्त्रों, भाष्यों और टीकाओं आदि के समस्त स्थल संगणित्र प्रस्तुत कर देगा। धर्ममेघा समाधि, महामेघसूत्र में चक्रवर्ती सिद्धान्त का प्रतिपादन से लेकर वर्षादायी मेघ (बादल) के उद्धरण काच पर उपस्थित होते जाएंगें। यदि कोई हानाज़ोनो विश्वविद्यालय के ध्यान-अन्वेषण-संस्थान की WWB (World Wide Web) का सदस्य है तो घर बैठे ही कुछ क्षणों में यह विराट् विद्या-निधि उसके संगणित्र पर आने लगेगी। हिन्दी के संगणित्र और अन्य यन्त्रों से संबद्ध विकास की प्रेरणा अंग्रेजी न होकर, चीनी-जापानी की यन्त्र-साधना होनी चाहिए और होगी। जापानी भारतीय आचार्य बोधिधर्म की ध्यान-साधना की गौरवमयी स्मृति में अपनी योजना को "इलेक्ट्रोनिक बोधिधर्म" कहते हैं। इसी साधना से हिन्दी के संगणित्र का विधायन निकलेगा। जहां चीनी में एक लाख चिह्नों की आवश्यकता है वहां हिन्दी में १००० में ही काम चलेगा। हिन्दी हमें एशिया की ओर देखना सिखाएगी और आधुनिकता के उन्नति-शिखरों पर ले जाएगी। हिन्दी का विकास भारत का अभ्युत्थान है।

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